



# THE BEATLES

# Yellow Submarine

Note-for-Note Transcriptions  
for Guitar from the Movie Soundtrack







# THE BEATLES

# Yellow Submarine

ISBN 0-634-01101-4

 **HAL•LEONARD®**  
CORPORATION  
7777 W. BLUEMOUND Rd. P.O. Box 13819 MILWAUKEE, WI 53213

For all works contained herein:  
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.  
Infringers are liable under the law.

Visit Hal Leonard Online at  
[www.halleonard.com](http://www.halleonard.com)



# **THE BEATLES** **Yellow Submarine**

<b>4</b>	<b>Yellow Submarine</b>
<b>8</b>	<b>Hey Bulldog</b>
<b>13</b>	<b>Eleanor Rigby</b>
<b>24</b>	<b>Love You To</b>
<b>34</b>	<b>All Together Now</b>
<b>39</b>	<b>Lucy In The Sky With Diamonds</b>
<b>49</b>	<b>Think For Yourself</b>
<b>52</b>	<b>Sgt. Pepper's Lonely Hearts Club Band</b>
<b>61</b>	<b>With A Little Help From My Friends</b>
<b>68</b>	<b>Baby You're A Rich Man</b>
<b>77</b>	<b>Only A Northern Song</b>
<b>80</b>	<b>All You Need Is Love</b>
<b>85</b>	<b>When I'm Sixty Four</b>
<b>90</b>	<b>Nowhere Man</b>
<b>96</b>	<b>It's All Too Much</b>
<b>108</b>	<b>Guitar Notation Legend</b>

# Yellow Submarine

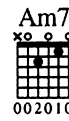
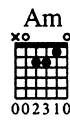
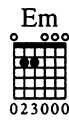
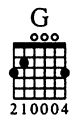
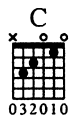
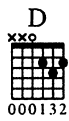
Words and Music by John Lennon and Paul McCartney

Tune Down 1/2 Step

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭



## Verse

Moderate march ♩ = 100 (♩ = ♩<sup>3</sup>)

Acous. Guitar

1. In the town \_\_\_\_\_ where I was born, lived a man \_\_\_\_\_ who sailed \_ to

sea. And he told \_\_\_\_\_ us of his life \_\_\_\_\_ in the land \_\_\_\_\_ of sub - ma -

rines. So we sailed \_\_\_\_\_ on to the sun 'til we found \_\_\_\_\_ the sea of green..

\_\_\_\_\_ And we lived be-neath the waves in our

Copyright © 1966 Sony/ATV Songs LLC

Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

International Copyright Secured All Rights Reserved



**Chorus**

Am Am7 C D7 G6 Gtype2

yel - low sub - ma - rine. We all live in a

D G ① Gtype2  
②  
③  
④

*sim.*

yel - low sub - ma - rine, yel - low sub - ma - rine, yel - low - sub - ma - rine.

G6 D G ①  
②  
③  
④

We all live in a yel - low sub - ma - rine, yel - low sub - ma - rine,

**Verse**  
(w/cocktail party ambience)

Gtype2 D C G Em Am C

(even ♩ - - - ) (even ♩ - - )

yel-low sub-ma-rine. 2. And our friends \_\_\_\_\_ are all a - board. Man-y more of them live next

D7 Gtype2 D C G Em

(even ♩ - - - - )

door. And the band \_\_\_\_\_ be - gins to \_\_\_\_\_ play. \_

Horns arr. for gtr.

3

T  
A  
B

12 9 11



Am C D7 G(omit①) Chorus G type2

We all live in a

D G type2 G type2

yel-low sub-ma-rine, yel-low sub-ma-rine, yel-low sub-ma-rine. We all live in a

D G type2 G type2 Interlude (w/nautical ambience) D C G Em

yel-low sub-ma-rine, yel-low sub-ma-rine, yel-low sub-ma-rine.

Am C D7 G type2 D C G Em Am C D7 G type2

3. As we



# Verse

D G6 C G6 Gtype2 G6 Em Am C  
 live \_\_\_\_\_ a life of ease, ev - 'ry { one of us has all we  
 (Spoken:) Ev - ry - one of us

D7 G6 Gtype2 D G6 C G6 Gtype2 G6 Em  
 need. has all \_ we need. Sky of blue \_\_\_\_\_ and sea of green, in our  
 (even ♩ - - - - -) Sky of blue, sea of green,

**Chorus**  
 Am Am7 C D7 Gtype2 Gtype2  
 yel - low in our yel - low sub - ma - rine. sub - ma - rine, ah - hah! We all live in a

D G6 Gtype2  
 yel - low sub - ma - rine, yel - low sub - ma - rine, yel - low sub - ma - rine.

**Repeat and Fade**  
 D Gtype2 Gtype2  
 We all live in a yel-low sub - ma - rine, yel-low sub - ma - rine, yel-low sub - ma - rine.



**Words and Music by John Lennon and Paul McCartney**

Moderate Rock ♩ = 102

**End Riff A**

\* Piano arr. for gtr.

3 Gtr. 2 (dist.)

\* Two gtrs. arr. for one.

B7

Bull - frog —

Rhy. Fig. 1

International Copyright Secured All Rights Reserved



F#m A F#m E E/D

do-ing it a-gain. Some kind of hap-pi - ness \_ is mea-sured out \_ in miles. \_

Gtr. 1

2 2 2 2 2 2 2 2 5 5 5 5 2 2 2 2 0 0 0 0 0 0 0 0  
 2 2 2 2 2 2 2 2 6 6 6 6 2 2 2 2 1 1 1 1 1 1 1 1  
 4 4 4 4 4 4 4 4 7 7 7 7 4 4 4 4 2 2 2 2 0 0 0 0

Gtr. 2

Riff B End Riff B

P.M. P.M. P.M. P.M.

7 4 2 2

Gtr. 2: w/ Riff B

A F#m B7

What makes you think you're some - thing spe - cial when \_ you smile. \_

Gtr. 1

End Rhy. Fig. 1

5 5 5 5 2 2 2 2 0 0 0 0 0 0 0 0  
 6 6 6 6 2 2 2 2 2 2 2 2 2 2 2 2  
 7 7 7 7 4 4 4 4 1 1 1 1 1 1 1 1

Verse

Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.

B7 F#m

2. Child - like, \_ no one un - der - stands.  
 3. Big man \_ walk - ing in the park.



B7 F#m

Jack - knife \_\_\_\_\_ in your sweat - y hands.  
 Wig - wam, \_\_\_\_\_ fright - ened of the dark.

A F#m E E/D A F#m

Some kind of in - no - cence \_ is mea-sured out \_ in years. \_\_\_\_  
 Some kind of sol - i - tude \_ is mea-sured out \_ in you. \_\_\_\_  
 You don't know what it's like \_ to  
 You think you know me but you

Gr. 2 Riff C

P.M. P.M. P.M. P.M.

7 4 2-3 0 2 0 7 4

B Chorus Bm Bmb6 Bm6 Bm7

lis-ten to \_ your fears. \_\_\_\_ } You can talk \_ to me. \_\_\_\_ You can talk to me..

have - n't got a clue.

Gr. 1

0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 4 4 4 4 5 5 5 5 6 6 6 6 7 7 7 7 2 2 2 2

Gr. 2 End Riff C

P.M. P.M. mp

2 2 4 4 5 5 6 6 7 7 5 5

Em Emb6 Em6 Em7 B° Em/B

You can talk to me. \_\_\_\_ If you're lone-ly you can talk to me.

*mf*

Gtr. 1: w/ Riff A, 2 times  
Gtr. 3 tacet, 2nd time  
N.C.

w/ Lead Voc. ad lib, 2nd time

\* Gtr. 3 (dist.)

*f*

Gtr. 2  
divisi

\* Two gtrs. arr. for one.

To Coda ⊕

### Guitar Solo

w/ Bkgd. Voc. ad lib  
Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 2 tacet

B7

F#m

Gtr. 3

let ring - - - 4

B7 F#m A F#m

Gtr. 2: w/ Riff C, simile



E E/D A F#m B7

⊕ Coda

Outro

Gr. 1: w/ Rhy. Fig. 1, 1st 2 meas., till end, simile  
B7

F#m

Hey, bull -

Gr. 2 Riff D End Riff D

Gr. 2: w/ Riff D, till end, simile

B7 F#m B7 F#m

dog. \_\_\_\_\_ Spoken: Ruff! Hey, bull - dog. \_\_\_\_\_ Hey, bull -

B7 F#m

dog. \_\_\_\_\_ Spoken: Hey, man. What's that noise? Ruff!

w/ Bkgd. Voc. ad lib, till end

B7 F#m B7 F#m

1., 2.

What do you say? I said,  
You got it. That's right.  
Ah, hoo.

"Ruff!" You know anymore? Ruff!  
You did it. That's it, man. Whoo! That's it. You got it.  
Quiet boy, quiet.

Ah, ha, ha.

Don't look at me, man. I only had ten children.

3.

Begin Fade

Fade Out

B7 F#m B7 F#m

Okay, quiet! Hey, \_\_\_\_\_ bull - dog. \_\_\_\_\_ Hey, bull...

# Eleanor Rigby

Words and Music by John Lennon and Paul McCartney

## Chorus 1

Moderately ♩ = 137

Chorus 1 musical notation for guitar and strings.

Chords: C, Em

Lyrics: Ah, \_\_\_\_\_ look at all \_\_\_\_\_ the lone - ly peo - ple.

Strings arr. for gtrs.

Gtr. 1

Gtr. 2

Gtr. 3

\*Gtr. 4

T

A

B

8 9 9 9 9 9 9 9 10 7

10 10 10 10 9 9 9 9 9 9 9 9

\*w/pitch transposer (P.T.)  
pre-set 8vb.  
Switch on where indicated

Chorus 1 musical notation for guitar and strings (continued).

Chords: C, Em

Lyrics: Ah, \_\_\_\_\_ look at all \_\_\_\_\_ the lone - ly peo - ple.

P.T. on \_\_\_\_\_ (P.T. off)

T

A

B

7 7 7 7 7 7 7 7 8 10 7

8 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

5 5 2 10 3 10 10 10 10 10 10 10 10 10 10 10 10 10

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Copyright © 1966 Sony/ATV Songs LLC

Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

International Copyright Secured All Rights Reserved





Em/D

Waits at the win - dow, wear-ing a face — that she keeps — in a jar — by the door, —

The musical score is written for a song in the key of D major (one sharp). It consists of three systems of staves. The first system shows the vocal melody on a single staff and the piano accompaniment on a grand staff (treble and bass clefs). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the piano accompaniment with a focus on the bass line, which includes fingerings (8, 9, 7, 8, 9). The third system shows the vocal melody again, with the piano accompaniment continuing in the background. The lyrics are written below the vocal melody.

Chorus 2

The musical score for Chorus 2 is presented in three systems. The first system shows the vocal melody with lyrics: "— who is it for? — All the lone - ly peo - ple, where do \_". The guitar part features chords C, Em, Em7, and Em6. The second system shows the guitar part with a complex fingering pattern: 8 8 8 8 8 8 8 8 | 8 8 8 8 7 7 7 7 | 7 7 7 7 | 7 7 7 7. The third system shows the bass line with a complex fingering pattern: 5/3 5/5 5/5 5/5 | 5/3 5/5 5/7 5/8 | 7 | 6.

— who is it for? — All the lone - ly peo - ple, where do \_

8 8 8 8 8 8 8 8 | 8 8 8 8 7 7 7 7 | 7 7 7 7 | 7 7 7 7

5/3 5/5 5/5 5/5 | 5/3 5/5 5/7 5/8 | 7 | 6



Cmaj7/E                      Em                      Em7                      Em6

— they all \_ come from?\_                      All \_ the lone - ly peo - ple,                      where do \_

7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8

5 4 7 6

Verse

Cmaj7/E                      Em                      Em

— they all \_ be - long?\_                      2. Fa - ther Mc - Ken - zie,

Gtr. 1

Gtr. 2

7 8 7 8 7 8 7 8 12 15/7 8 12/7 8 12/8 10/8 8/

9 9 9 9

5 4 10 10 10 10

C

writ - ing the words \_ of a ser - mon that no \_ one will hear, \_ no \_

(8)

9 9 9 9 9 9 9 9 10 10 10 10

P.T. on \_

10 10 10 10 10 10 10 10 10/3 5 /2 4 /5 2 /4 5 10/

Em

\_ one comes near. \_ Look at him work - ing, darn - ing his socks \_ in the night.

9 9 9 9 9 9 9 9 9 9 9 9 7 8 9 7 9 9 5

10 10 9 9 9 10 9 9 10 9 10 9 10

--- 4 (P.T. off)

(5)

10 10 2 10 10 10 10 10 10 10 10 10

C Em

— when there's no - bod - y there. — What does he care? —

P.T. on — — — — — 4 (P.T. off)

Chorus 2

Em7 Em6 Cmaj7/E Em

All the lone - ly peo - ple, where do — they all \_ come from? \_



Em7                      Em6                      Cmaj7/E                      Em

All the lone - ly peo - ple, where do they all be - long? \_

19 12 12 12 12 12 12 12 12 12 12 12 15 12 12 12 10 12 8

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

12 11 10 9

# Chorus 1

C    Em

Ah, look at all the lone - ly peo - ple.

(8) 9 9 9 9 9 9 9 10 7

10 10 10 10 10 10 10 10 9 9 9 9

10 10 10 10 10 10 10 10 10 10 10 10

10 10 10 10 10 10 10 10 10 10 10 10

10 10 10 10 10 10 10 10 10 10 10 10

Ah, \_\_\_\_\_ look at all \_\_\_\_\_ the lone - ly peo -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole rest followed by a melodic phrase. The middle staff is a guitar accompaniment in G major, featuring a rhythmic pattern of eighth notes. The bottom staff is a fretboard diagram for the guitar, showing fingerings for the first three measures. The lyrics "Ah, \_\_\_\_\_ look at all \_\_\_\_\_ the lone - ly peo -" are written below the vocal line.

### 3rd Verse

Em Em

- ple. 3. El - ea - nor Rig - by,

The 3rd Verse section of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole rest followed by a melodic phrase. The middle staff is a guitar accompaniment in G major, featuring a rhythmic pattern of eighth notes. The bottom staff is a fretboard diagram for the guitar, showing fingerings for the first three measures. The lyrics "- ple. 3. El - ea - nor Rig - by," are written below the vocal line.

died in the church\_ and was bur - ied a - long \_ with her name, \_

C

(12)

12 10 12 10

7 9 9 10 9 7 7 5 7 5 7

0 0 0 0 0 0 0 0 0 0 0

no - bod - y came. \_ Fa - ther Mc - Ken - zie, wip - ing the dirt \_ from his hands\_

Em

(12)

12 12 12 12 12 12 12 12

12 12 12 12 12 12 12 12

10 9 10 7 9 7 6 9 6

7 7 5 7 9 7 7 9 10 7 9 6 9 6

0 0 0 0 0 0 0 0 0 0 0 0 0 0





Em7

Em6

Ah, \_\_\_\_\_ look at all \_\_\_\_\_ the lone - ly peo -  
 All \_\_\_\_\_ the lone - ly peo - ple, where do \_\_\_\_\_

12	12	12	12	12	12	12	12	12	12	12	12
12	12	12	12	12	12	12	12	12	12	12	12

9	12	11
(0)	0	

Cmaj7/E

Em

- ple.  
 \_\_\_\_\_ they all \_\_\_\_\_ be - long? \_\_\_\_\_ }

12	12	12	12	15	12	12	10	8
12	12	12	12	14	11	12	11	9

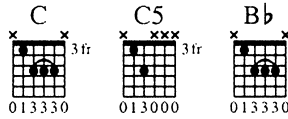
10	9	7	3	2	0
0	7				

# Love You To

Words and Music by George Harrison

Sitar arr. for gtr.

\* ⑥ = C, ① = G



## Intro

Slowly and freely

N.C.

*mf* Let ring

12 11

Let ring - - - - - 4

G  
B  
G  
D  
A  
C

T 13 12 10 6 5 0 0 13 12 10 6 5 7 5 0 0 0 5 5 0

A 7 5 7 0 0 7 5 7 0 0 3 5 5 0

B 0 3 5 5 0

\*Tune ⑥ to C above low E  
and ① to G above high E.

Harm. even bend 1/2 Harm. Hold bend 1/2 even bend 1/2 full Let ring - - - - - 4 full

11 10 7 7(7) 3 0 5 5 3

12 12 12 12 0 3 5 5 3

1/2 Hold bend full 1/2 even bend 1/2 full Let ring - - - - - 4 full

(3) 5 7 8 7 (7) 5 7 8 8(8) 7 (7) 5 3 5 5 3

3 5 5 3 0

A tempo  
Moderately ♩ = 120

Harm. Harm. Harm. Hold bend 1/2 1/2

(3) 5 7 8 10 8 7 10 8 10 10 10 (10) (10) 10

12 12 12

Copyright © 1966 Sony/ATV Songs LLC

Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

International Copyright Secured All Rights Reserved

Slightly Faster ♩ = 126

Verse

C

C5

Acous. gtr.

1. Each\_ day\_ just goes\_ so fast. \_ I \_ turn\_

(Sitar drones low C throughout)

Let ring throughout

Hold bend 1/2

1/2

\_ a - round, it's past. \_ You\_ don't\_ get time \_ to hang \_ a sign . on me.\_

Hold bend 1/2

Hold bend full

C5

Hold bend 1/2

1/2

B $\flat$  C B $\flat$  C B $\flat$  C

Love me while \_ you can, \_ 'fore I'm a dead old man. \_

Hold bend Hold bend Hold even bend

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

10 8 10 10 (10) 8 8 0 10 8 10 10 10 (10) (10) 10 8 0 10 10 10 10 (10) 8 8 0

*mf* *mf* *mf*

\*\* w/volume pedal and distortion

\*\* Simulated reverse tape effect.  
Swell as indicated from full off position,  
then cut off sharply at grace note.

B $\flat$  C C5

2. A \_ life-

Hold bend

1/2 1/2 full

10 8 10 10 10 (10) (10) 10 8 0 8 0 10 12 10 8 7 7 (7) 3 5 5

Elec. gtr. tacet

*mf*



Verse

C

- time is — so short. — A — new — one can't — be bought. —

Hold even bend 1/2

Hold bend full

5 7 7 (7) 7 8 8 (8) 7 5 5 5 0

0 0 0

— But — what — you've got — means — such — a lot — to me. —

Hold bend 1/2

Hold bend full

7 7 (7) 9 5 5 5 5 5 0 0

C5

—

Hold bend 1/2

Hold bend 1/2

(8) 10 8 10 10 10 (10) (10) 10 8 8 0 8 0 8 0

10 0 10 10 10 10

0

Bb C Bb C Bb C

Make love all \_ day long. \_\_\_\_ Make love sing - ing songs...

Hold bend 1/2 Hold bend 1/2 1/2 Hold even bend 1/2 1/2 1/2

Elec. gr.

*mf* *mf* *mf*

w/vol. ped. and dist.

Bb C C5

Hold bend 1/2 1/2 Hold even bend 1/2

# Sitar Solo

Bb C Bb C Bb

Make love sing-ing songs. \_\_\_\_\_

Hold bend Hold bend Hold bend

1/2 1/2 1/2 1/2 1/2 1/2

10 8 10 10 10 (10) (10) 10 8 0 10 10 10 (10) (10) 10 8 0 10 8 10 10 10 (10) (10) 10

*mf* *mf* *mf*

3 3 3 3 3 3

Verse

C C5 C5

There's peo - ple stand - ing 'round -

Hold bend let ring

1/2 1/2

0 0 0 7 7 (7) (7) 3 5 0 0 5 5 5 5

12 12 10 12 10 8 0



who'll screw you in the ground. They'll fill

Hold even bend

1/2 1/2 full full

7 7 (7) (7) 5 7 8 8 (8) 7 5 5 5 5 7 7 (7) 5 3 5 (5) 3

you in with all their sins, you'll see.

let ring

0 0 0 0

5 5 5 5 3 5 5 5 5 0

Hold bend

1/2 1/2

(0) (5) (0)

10 8 10 10 10 (10) (10) 10 8 8 0 8 0 8 0

0 0 0 0 0 0 0 0

10 10 10 10

Bb C Bb C C

I'll make love to you \_\_\_\_\_ if you want me to. \_\_\_\_\_

Hold bend 1/2 let ring Hold bend 1/2 Hold even bend 1/2

*mp* *mf* *mf*

The first system of the musical score consists of three staves. The top staff is a vocal line in 3/4 time, with lyrics "I'll make love to you \_\_\_\_\_ if you want me to. \_\_\_\_\_". Above the staff are chord symbols: Bb, C, Bb, C, C. The middle staff is a guitar line with various techniques indicated: "Hold bend 1/2", "let ring", "Hold bend 1/2", and "Hold even bend 1/2". The bottom staff shows dynamics: *mp* and *mf*.

Bb C C5

Hold bend 1/2 Let ① ring throughout Hold even bend 1/2

Elec. gtr. tacet

*mf* *mp*

The second system of the musical score continues the vocal and guitar parts. The top staff has chord symbols: Bb, C, C5. The middle staff has techniques: "Hold bend 1/2", "Let ① ring throughout", and "Hold even bend 1/2". The bottom staff shows dynamics: *mf* and *mp*. A section is marked "Elec. gtr. tacet".

**Sitar Solo**  
**Faster ♩ = 150**



Acous. gtr. tacet

N.C. (C5)

(Sitar 2 cont. drone)

let ring throughout

—

1

Hold  
even bend

1/2

1/3

1/2

Hold  
even bend  
Full

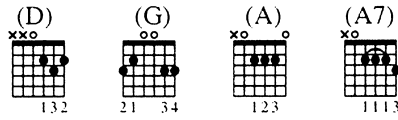
Full

*Begin fade*

*Fade out*

# All Together Now

Words and Music by John Lennon and Paul McCartney



Gtr. 2: Capo V

## Intro

Moderately  $\text{♩} = 96$  (  $\text{♩} = \text{♩} \text{♩} \text{♩}$  )

Gtr. 1 (acous.) F# G

mf

## Verse

G

D7/A

1. One, two, three, four. Can I have a lit - tle more?

Rhy. Fig. 1

Copyright © 1968, 1969 Sony/ATV Songs LLC  
Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203  
International Copyright Secured All Rights Reserved

G

D7/A

G

\*\* (D)

Gtr. 2  
(acous.)

(cont. in notation)

Five, six, sev - en, eight, nine, ten. I love you. End Rhy. Fig. 1

\* T T T *sim.*

\* T = Thumb on ⑥

\*\* Symbols in parentheses represent chord names respective to capoed guitar and do not reflect actual sounding chords.

# Verse

Gtr. 1: w/ Rhy. Fig. 1, simile

\*\*\* G

(D)

D7/A

(A7/E)

2. A, B, C, D. Can I bring a friend to tea? \_  
3. Black, white, green, red. Can I take my friend to bed? \_

Gtr. 2

*simile on repeat*

\*\*\* Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chords. Capoed fret is "0" in TAB.

## To Coda 1

E, F, G, H, I, J. I love you. (Bom, bom, bom, I love you. Rhy. Fill 1 End Rhy. Fill 1

Pink, brown, yel - low, orange and blue. I love you.

(cont. in slash)

# Pre-Chorus

(G)

(D)

G

Gtr. 2

*simile on repeat*  
† *grad. accel.*

bom, pa, bom.) Sail the ship. (Bom, pa, bom.) Chop the tree.

Gtr. 1

*simile on repeat*  
† *grad. accel.*

† 2nd time, till end



(A)

(Bom, pa, bom.) Skip the rope. (Bom, pa, bom.) Look at me. \_\_\_\_\_

(A7)

Chorus  
(D)  
Rhy. Fig. 2A

\_\_\_\_\_ \* (Spoken: All to-geth-cr now.) \* All to-geth - er now. (All to geth-er now.)

Rhy. Fig. 2

\* X's in vocal staff indicate spoken throughout. Spoken background vocal is loosely doubled periodically throughout.

\* During choruses lead vocal part is sung by multiple voices throughout. 2nd time background vocal consists of spoken part only, next 6 meas..

(A)

All to - geth - er now. (All to - geth - er now.) All to - geth - er

To Coda 2 ⊕

D.S. al Coda 1

End Rhy. Fig. 2A

(D)

now. (All to - geth - er now.) All to - geth - er now. (All to - geth - er now.)

End Rhy. Fig. 2

⊕ Coda 1

Gr. 2: w/ Rhy. Fill 1, simile

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A. 2 times, simile

G  
(D)

(All to - geth - er now.) Oh. All to - geth - er now. (All to - geth - er now.)

(All to - geth - er now.)

All to - geth - er now. (All to - geth - er now.) All to - geth - er

D  
(A)

now. (All to - geth - er now.) All to - geth - er now. (All to - geth - er now. \_\_)

G  
(D)

All to - geth - er now. (All to - geth - er now.) All to - geth - er now. All to - geth - er now.

All to - geth - er now. All to - geth - er now. All to - geth - er now. (Bom, bom, bom.)

D  
(A)

G  
(D)

D.S.S. al Coda 2

$\oplus$  *Coda 2*

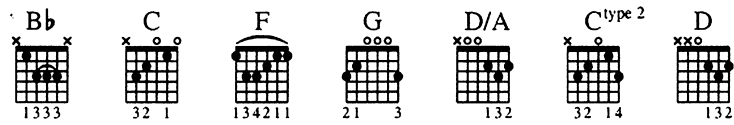
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, last meas., simile

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 1 3/4 times, simile

The musical score is arranged in a system with five staves. The top staff is for the vocal melody, with lyrics 'now. (All to - geth - er now.) All to - geth - er now. (All to - geth - er now.)'. It includes chord markings G (D) and D (A). The second staff continues the vocal melody with lyrics 'All to - geth - er now. (All to - geth - er now.) All to - geth - er now. (All to - geth - er now.)'. The third staff continues the vocal melody with lyrics 'All to - geth - er now. (All to - geth - er now.) All to - geth - er now. (All to - geth - er now.)'. The fourth staff continues the vocal melody with lyrics 'All to - geth - er now. (All to - geth - er now.) All to - geth - er now. (All to - geth - er now.)'. The fifth staff is for the guitar accompaniment, with parts for Gtr. 2 and Gtr. 1. It includes a section for 'w/ clapping and cheering'.

# Lucy in the Sky With Diamonds

Words and Music by John Lennon and Paul McCartney



## Intro

Moderately  $\text{♩} = 124$

Chords: A5, A $\flat_7$ , F $\sharp$ m7, Dm, A+

\*Gtr. 1 (elec.)  
*mp*  
let ring throughout

TAB: 9 10 12 12 10 11 10 12 10 10 9 10

\* Hammond organ arr. for gtr.

## Verse

Chords: A5, A $\flat_7$ , F $\sharp$ m7, Dm/F, A+/F

1. Pic - ture your - self in a boat on a riv - er, with

TAB: 9 10 12 12 10 11 10 12 10 10 9 10

Chords: A5/E, A $\flat_7$ /G, F $\sharp$ m7, F

tan - ger - ine trees and mar - ma - lade skies.

TAB: 9 10 12 12 10 11 10 12 8 10 8 8 10 10

Copyright © 1967 Sony/ATV Songs LLC

Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

International Copyright Secured All Rights Reserved

A5/E                      A<sup>7</sup>/G                      F#m7                      Dm/F                      A+/F <sup>3</sup>

Some - bod - y calls \_\_\_\_ you, you an - swer quite , slow - ly. A

9 10 12 12 10 11 10 12 10 9 10

A5/E                      A<sup>7</sup>/G                      F#m7                      Dm                      Dm/C

girl with ka - lei - do - scope eyes. \_\_\_\_\_

9 10 12 12 10 9 12 14 12 14 12 13 15 13

### Pre-Chorus

Gtr. 1 facet

B $\flat$                       C

Gtr. 2 (acous.) *mp*

Cel - lo - phane \_\_\_\_ flow - ers of yel - low and green

Gtr. 3 (elec.) *mp*

full

5 5 5 5 5 5 (5) 3 3

F B $\flat$  C

tow - er - ing ov - er your head. \_\_\_\_\_ Look for the girl \_

full full full

5 5 5 5 5 (5) 3 5 5 5

G D/A

\_\_\_\_\_ with the sun in her eyes and she's gone.

full full

5 5 5 5 (5) 5 5 5 5 (5) 4 2

**Chorus**

G C C<sup>type2</sup> D G C C<sup>type2</sup>

Lu - cy in the sky \_ with dia - monds. Lu - cy in the sky \_ with

*f* w/ Leslie

3 3 0 2 3 0 2 2 0 0 0 0 0 0 0 0 3 3 0 2 3 0 2 0

D G C C<sup>type2</sup> D D

dia - monds. Lu-cy in the sky \_ with dia - monds, ah. \_\_\_\_\_

(0) 0 0 5 0 4/5 0 4/5 0 0 3 3 0 2 3 0 2 0 0 0 0 (0) 0 0 0 (0) 0 0

**Verse**  
♩ = ♩

Gtrs. 2 & 3 tacet  
A5/E A<sup>7</sup>/E F#m7 Dm/F A+/F

2. Fol - low her down to a bridge \_ by a foun - tain where

Gtr. 1

9 10 12 12 10 11 10 12 10 9 10

A5 A<sup>7</sup>/G F#m7 F

rock - ing horse \_ peo - ple eat marsh - mal - low pies. \_\_\_\_\_

9 10 12 12 10 11 10 12 8 10 10 8



A5/E A7/G F#m7 Dm/F A+/F

Ev - 'ry - one smiles as you drift past the flow - ers, that

10 8 10 9 10 12 12 10 11 10 12 10 10 9 10

A5/E A7/G F#m7 Dm Dm/C

grow so in - cred - i - bly high. \_\_\_\_\_

9 10 12 12 10 14 12 14 12 14 12 13 15

### Pre-Chorus

Gtr. 1 tacet

Bb C

Gtr. 2

News - pa - per tax - is ap - pear \_\_\_\_\_ on the shore, \_\_\_\_\_

Gtr. 3

full full

5 5 5 5 5 5 5 5 5 5

F Bb

wait - ing to take \_\_\_\_ you a - way. \_\_\_\_

full

5 5 5 5 5 (5) 3

C G D D/A

Climb in the back with your head in the clouds \_\_\_\_ and you're \_\_\_\_ gone.

full full full

5 5 5 5 5 (5) 4 2

**Chorus**

G C D G C D

Lu - cy in the sky \_\_\_\_ with dia - monds. \_\_\_\_ Lu - cy in the sky \_\_\_\_ with dia - monds.

*f* w/ Leslie

3 3 0 2 3 0 2 0 3 0 2 3 0 2 0 0 0 0 0 0

G C D

Lu - cy in the sky \_\_\_ with dia - monds, \_ ah. \_\_\_

Verse  
♩ = ♩

Gtrs. 2 & 3 tacet  
A5 A<sup>7</sup>/G F#m7 Dm/F A+/F

3. Pic - ture your - self on a train \_\_\_ in a sta - tion, \_ with

Gtr. 1

A5 A<sup>7</sup>/G F#m7 F

plast - i - cine port - ers with look - ing - glass ties. \_\_\_

A5/E                      A<sup>7</sup>/G                      F#m7                      Dm/F                      A+/F

Sud - den - ly      some - one      is      there      at      the turn -      stile,      the

A5/E                      A<sup>7</sup>/G                      F#m7                      D5

girl with ka - lei - do - scope eyes. \_\_\_\_\_

### Chorus

Gtr. 1 tacet

G                      C                      D                      G                      C                      C<sup>type2</sup>                      D

Gtr. 2 w/ flanging

Lu-cy in the sky \_ with dia - monds.      Lu-cy in the sky \_ with dia-monds. \_

Gtr. 3 *f* w/ Leslie

G C D

Lu - cy in the sky \_\_\_ with dia - monds, \_ ah. \_\_\_\_\_

Outro-Chorus

A G C D

\_\_\_ Lu - cy in the sky \_\_\_ with dia - monds. \_

Begin Fade

G C C<sup>type2</sup> D G C C<sup>type2</sup>

Lu - cy in the sky \_\_\_ with dia - monds. \_ Lu - cy in the sky \_\_\_ with

D A

dia - monds, \_ ah. \_

(2/0) 0 0 0 0 0 0 0 0 5 5 5 5 5 3

G C D G C C<sup>type2</sup>

Lu - cy in the sky \_ with dia - monds. \_ Lu - cy in the sky \_ with

3 3 0 2 3 0 2 0 5 7 6 (6) 5 7 6 (6) 5 7 6 7

D G C D

dia - monds. \_ Lu - cy in the sky \_ with dia - monds. \_

0 0 4 0 0 3 3 0 2 3 0 2 0

*Fade Out*

# Think For Yourself

Words and Music by George Harrison

## Intro

Moderately ♩ = ca 130  
G7

Verse  
(G#) Am

Dm 3

The musical score for the Intro and Verse of 'Think For Yourself' is presented in three staves. The top staff is the vocal line, starting with a whole rest followed by the lyrics '1. I've got \_ a word or two \_'. The middle staff is the guitar line, marked with a forte 'f' dynamic and the instruction 'Let ring throughout'. It features a triplet of eighth notes and a 'Rhy. Fig. 1' section. The bottom staff is a tablature for the guitar, showing fret numbers for the strings. The key signature is one sharp (F#) and the time signature is 4/4.

\*Gtr. 1 capoed at 3rd fret.  
Notes tabbed at 3rd fret played as open strings.

The musical score for the Verse of 'Think For Yourself' continues in three staves. The vocal line has the lyrics 'to say a - bout \_ the things \_ that you \_ do.' The guitar line continues with the same 'f' dynamic and 'Let ring throughout' instruction. The bottom staff shows the corresponding guitar tablature. The key signature remains one sharp (F#) and the time signature is 4/4.

The musical score for the Verse of 'Think For Yourself' continues in three staves. The vocal line has the lyrics 'You're tell - ing all \_ those lies a - bout the good \_'. The guitar line continues with the same 'f' dynamic and 'Let ring throughout' instruction. The bottom staff shows the corresponding guitar tablature. The key signature remains one sharp (F#) and the time signature is 4/4.



C G7 Am

— things that — we can — have if — we close — our eyes. —

End Rhy. Fig. 1

C7 G7

Do what you want to do, — and go where you're go-ing to. —

Rhy. Fig. 2

Gr. 1

Eb D G7

Think for your-self, 'cause I — won't be there\_ with you. —

End Rhy. Fig. 2

Verse

Gr. 1: w/Rhy. Fig. 1

Am Dm Bb C G7 3

2. I left — you far — be-hind, the ru-ins of — the life\_ that you — had in mind.

Am Dm Bb C

And though\_ you still \_ can't \_ see, I know your mind's\_ made up, — you're gon-

Gr. 1: w/Rhy. Fig. 2

G7 Am C7 G7

na cause\_ more\_ mis - er - y. — Do what you want to do, — and go where you're go-ing to. —

Eb D G7

Think for your-self, 'cause I — won't be there\_ with you. —

Gtr. 1: w/Rhy. Fig. 1

Am

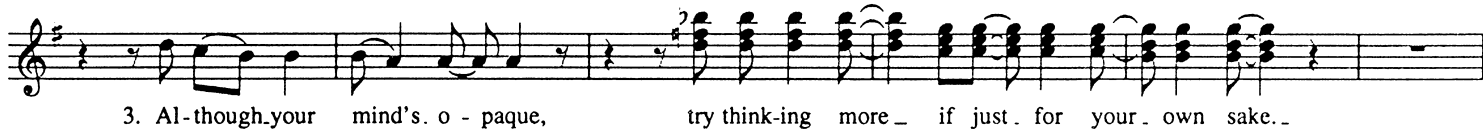
Am

Dm

Bb

C

G7



3. Al-though your mind's o - paque, try think-ing more \_ if just . for your \_ own sake . \_

Am

Dm

Bb

C

G7



The fu - ture still \_ looks \_ good, and you've got time \_ to rec - ti - fy \_ all the \_ things \_ that

Gtr. 1: w/Rhy. Fig. 2

Am

C7

G7



you should. Do what you want to do, and go where you're going to.

Gtr. 1: w/Rhy. Fig. 2, 1st 6 measures

C7

Eb

D

G7

C7

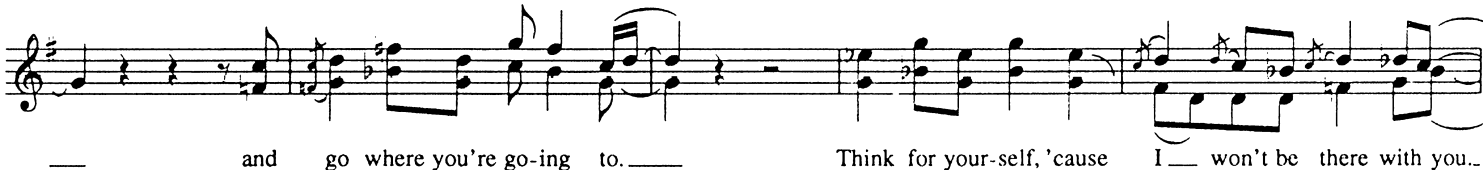


Think for your-self, 'cause I        will be there with you.        Do what you want to do,       

G7

Eb

D



and go where you're go-ing to. \_\_\_\_ Think for your-self, 'cause I \_\_\_\_ won't be there with you..

C7

G7

Eb

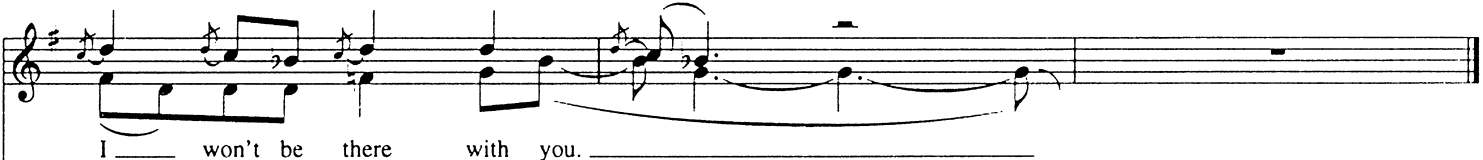


Think for your-self, 'cause

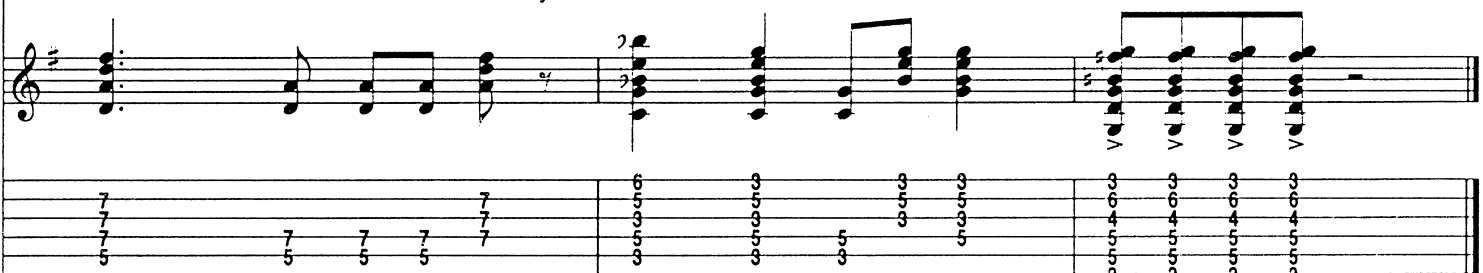
D7

C7

G7



I \_\_\_\_\_ won't be there with you. \_\_\_\_\_



# Sgt. Pepper's Lonely Hearts Club Band

Words and Music by John Lennon and Paul McCartney

## Intro

Moderate Rock ♩ = 95

A7

Audience and orchestra warm up ambience

Gr. 1

*f* w/ fuzz

Gr. 2

*mf* w/ slight dist.

Gr. 3

*mf* w/ slight dist.

TAB

TAB

TAB

Copyright © 1967 Sony/ATV Songs LLC

Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

International Copyright Secured All Rights Reserved

C G7 D7 Verse G7 A7

1. It was twenty years a-go to-day, . Ser-geant

*mf*

full

C7 G7 A7

Pep-per taught the band to play. . They've been go-ing in and out of style, . but they're

act you've known for all these years? \_\_\_\_\_ Ser - geant Pep-per's Lone - ly Hearts\_ Club Band \_

# Interlude

Gtrs. 1, 2, & 3 tacet

C

F

G7

\* Gtr. 4

\* Gtr. 5

\* French horn arr. for gtr.

C

D/A

D7

N.C.

We're

Gtr. 2

# Chorus

Gtrs. 4 & 5 tacet

G7 Bb7 C7 G7

Ser - geant Pep - per's Lone - ly Hearts \_\_\_\_ Club Band. \_\_\_\_ We

Gtr. 1

Gtr. 2

Gtr. 3

C7 G7 Bb7

hope you will en - joy the show. Ser-geant Pep-per's Lone - ly Hearts.





# Bridge

N.C. C7

F7

— Club — Band. . It's won-der - ful to be here. It's cer - tain - ly a thrill. You're

Gr. 4 & 5

Gr. 2

Gr. 3

C7 D N.C.

such a love - ly au - di - ence, we'd like to take you home with us. We'd love to take you home. 2. I don't

Gr. 4

Gr. 5 divisi

Gr. 1

Gr. 2 divisi

# Verse

Gtrs. 4 & 5 tacet

G7 A7 C7 G7

real - ly want to stop the show. but I thought you might like to know \_ that the

Gtr. 1

Gtr. 2

Gtr. 3

A7 C7 G7

sing-er's gon-na sing a song \_ and he wants you all to sing a - long. \_ So

A7 C7

let me in - tro - duce to you, \_ the one and on - ly Bil - ly Shears, \_\_\_\_\_ and

5 5 5 5 8 8 8 8 8 8 X 8 8 10

3 4 0 2 3 2 3 0 3 2 3 2 1 0 1 1 0

6 6 6 6 6 6 6 6 9 9 9 9 9 9 9 9 9 9

5 5 5 5 5 5 5 5 10 10 10 10 10 10 10 10 10 10

5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8 8 8

G7 C7 G7

Ser - geant Pep - per's Lone - ly Hearts Club Band, \_\_\_\_\_ yeah.

Segue into "With A Little Help From My Friends"

10 10 10 3 6 3 3 6 3 3 6 6 3 6 (6) 6 7 5 0 7 5 7 5 3 X

3 4 2 3 2 3 3 3 3 4 3 4 3 4 3 4

4 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

# With a Little Help From My Friends

Words and Music by John Lennon and Paul McCartney

## Intro

Moderately ♩ = 110 (♩ = 3~)

C C/G D/A Gtr. 1 tacet

Bil - ly Shears.

\*Gtr. 1 Gtr. 2 (clean)

*mp* *mp* let ring throughout

TAB

\* French Horn arr. for gtr.

## Verse

E B F#m B7

1. What would you think — if I sang — out of tune? Would you stand — up and walk — out on me? \_

*mf*

E B F#m

— Lend me your ears — and I'll sing — you a song, and I'll try —

Copyright © 1967 Sony/ATV Songs LLC

Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

International Copyright Secured All Rights Reserved

Chorus

B7                      E                      D                      A

not to sing out of key. Oh, I get by with a lit-tle help from my friends.

E                      D                      A                      E

Mmm, I get high with a lit-tle help from my friends. Mmm, gon-na try.

Gr. 1: w/ Fill 1

A                      E                      B

with a lit-tle help from my friends.

Fill 1

Gr. 1

TAB

## E

2. What do I do \_\_\_\_\_ when my love \_\_\_\_\_ is a - way? \_\_\_\_\_ (Does it wor -

- y you to be a - lone? \_\_\_)

How do I feel \_\_\_ by the end \_

\_\_\_\_\_ of the day? \_\_\_\_\_ (Are you sad \_\_\_\_\_ be - cause you're on your own? \_\_\_\_\_) No, \_\_\_\_\_ I get by \_\_\_\_\_

## D

with a lit - tle help from my friends. \_\_\_\_\_ Mmm, \_\_\_\_\_ get \_\_\_\_\_ high \_\_\_\_\_



The image shows a musical score for the song "I Wanna Dance with Somebody" by Whitney Houston. The score is written for voice, piano, and guitar. The key signature is D major (two sharps). The tempo is marked "Moderato". The guitar part is in standard notation with fret numbers and includes a solo section marked "Solo".

**Vocal Line:**

with a lit - tle help from my friends. Mmm, gon - na try

**Piano Accompaniment:**

The piano part provides harmonic support for the vocal line, featuring chords and arpeggios.

**Guitar Part:**

The guitar part is written in standard notation with fret numbers. It includes a solo section marked "Solo".

[illegible]

The musical score consists of three staves. The top staff shows a melody in treble clef with a key signature of one sharp (F#) and a common time signature. Above the staff are labels for chords: C#11, F#, E, D, and A. Below the staff is the lyrics: "an - y - bod - y? I want some - bod - y to love. —". The middle staff shows a bass line in treble clef with a key signature of one sharp (F#). The bottom staff shows a guitar fretboard diagram with six strings and twelve frets. The fret numbers are indicated by black dots on the strings.

Verse

E B F#m B

3. (Would you be - lieve \_ in a love \_ at first sight?) Yes, I'm cer - tain that it hap - pens all the time..

even

E B F#m

— (What do you see \_ when you turn \_ out the light?) I can't tell \_

B E Chorus D A

— you, but I know \_ its mine. \_ Oh, \_ I get \_ by \_ with a lit - tle help from my friends..

E D A

— Mmm, \_ get \_ high \_ with a lit - tle help from my friends. \_

E A

Oh, I'm gon - na try with a lit - tle help from my friends.

Bridge

E C#m11 F# E D

Do you need an - y - bod - y? I just need some - one to

A C#m11 F# E D

love. Could it be an - y - bod - y? I want some - bod - y to love.

Chorus

A D D A

Oh, I get by with a lit - tle help from my friends.

E D A E

Mmm. \_\_\_\_\_ gon-na try \_\_\_\_\_ with a lit-tle help from my friends. \_\_\_\_\_ I \_\_\_\_\_ get high \_\_\_\_\_

D A E

\_\_\_\_\_ with a lit-tle help from my friends. \_\_\_\_\_ Yes, \_\_\_\_\_ I get \_\_\_\_\_ by \_\_\_\_\_

D A

\_\_\_\_\_ with a lit-tle help from my friends, \_\_\_\_\_ with a lit-tle help from my friends. \_\_\_\_\_

C/G D/A E

(Ah. \_\_\_\_\_)

**Words and Music by John Lennon and Paul McCartney**

① = E      ④ = D  
② = B      ⑤ = A  
③ = G      ⑥ = D

**Moderately Slow** ♩ = 86

\* Key signature denotes G Mixolydian.  
\*\* Chord symbols reflect overall tonality.

G7 C/G G7

Gtr. 1 (slight dist.)

*p*

P.M. throughout

**TAB**

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Verse

1. How does it feel \_\_\_ to be one of the beau - ti - ful

peo - ple? Now that you know \_\_\_\_ who you are, \_\_\_\_

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203  
International Copyright Secured All Rights Reserved



F/G F G Gtr. 2 tacet C

Noth - ing that does - n't show: —

Gtr. 2

Gtr. 1 *divisi*

5 5 5 5 5 5 5 0 5 5 5 3 3 3 3 5 5 5 0 5 3

Chorus G C

Ba - by you're a rich man, ba - by you're a rich man,

Gtr. 2

Gtr. 1 *mf*

5 5 5 5 5 5 5 5 8 5 5 3 5 7 3 5 5 7 3

G Gtr. 2 tacet C

ba - by you're a rich man, too. — You

8 8 8

5 5 5 5 3 5 5 5 8 5 3 5 7 3 8 5 7 5 7 5 3

The musical score consists of two staves. The top staff is a vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "keep all \_\_\_\_\_ your mon - ey in a big brown bag in - side a zoo..". Above the first measure is a "G" chord symbol, and above the second measure is a "C" chord symbol. The bottom staff is for guitar, labeled "Gtr. 1" at the beginning. It features a series of chords and melodic lines. Below the guitar staff, there are two rows of fret numbers: the first row contains five "5"s, and the second row contains "5 3 5 7 5 3 5 7 3".



C/G G7

one of the beau - ti - ful peo - ple?

G F/G

Tuned to a nat - ur - al E. \_\_\_\_\_

F G C G

Hap - py to be \_\_\_\_\_ that way. \_\_\_\_\_ Now that you've found \_\_\_\_\_ a - noth-er key. \_\_\_\_\_

F/G F G C

\_\_\_\_\_ what are you go - ing \_\_\_\_\_ to play? \_\_\_\_\_

# Chorus

G C

Ba - by you're a rich man, ba - by you're a rich man,

Gtr. 2

Gtr. 1

G C

ba - by you're a rich man too. \_\_\_\_ You

G C

keep all your mon - ey in a big brown bag in - side a zoo. \_

8

5 5 5 5 7 5 5 5 5 5 5 5 3

5 3 3 5 7 (3) 5 5 7 5 7 5

G7 C

What a thing to do. \_ (Ba - by.)

2 4 4 4 4 4 4

7 8 5 5 5 5

5 5 5 7 5 5 5 7 5

5 3 x 3 7 8 7 7 5

G7  
 Voc. Fig. 1

Ba - by you're a rich man, ba - by you're a rich man,

7 5 5 7 3 5 5 7 5 3 7 8 7 8 8

1/2

G7

w/ Bkgd. Voc. ad lib., till end

C

End Voc. Fig. 1

ba - by you're a rich man too. \_\_\_\_

The musical score is arranged in four systems. The first system shows the vocal melody on a treble clef staff with lyrics 'ba - by you're a rich man too. \_\_\_\_'. Above the staff, 'G7' is written above the first measure and 'C' above the fifth measure. The second system continues the vocal melody with a long note in the fifth measure. The third system shows the piano accompaniment on a treble clef staff, featuring a rhythmic pattern of eighth and sixteenth notes. The fourth system shows the guitar accompaniment on a six-string staff, with a '1/2' time signature change indicated by an arrow. The score includes various musical notations such as chords, accidentals, and articulation marks.

G

C

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a treble clef staff with a melody and a bass staff with a bass line. The second system also has a treble clef staff with a melody and a bass staff with a bass line. The melody is written in G major, with a key signature of one sharp (F#). The bass line is written in a simplified style, using numbers 1-7 to represent the notes. The score is for a single melodic line, likely for a voice or a simple instrument like a flute or violin.

*Begin Fade*

G

C

G

[illegible]

*Fade Out*

C

G

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece, with a treble clef melody, a guitar accompaniment using fret numbers (7, 8, 6), and a bass line with chords (G, G, G, G, G7, G). The second system continues the melody and accompaniment. The third system shows the final measures of the piece, with the melody ending on a whole note and the guitar and bass lines concluding with a final chord (G).

**Words and Music by George Harrison**

**Moderate Rock ♩ = 104**

N.C.

Cmaj7

D/A

A

E

\* Gr. 1

\* Gr. 1

mf

TAB

3 0 0 0 0 2 0 7 7 7 5 5 5 0 0 2 1 2 1 0

\* Organ arr. for gtr.

w/ trumpet & sound effects throughout

A

1. If you're lis - t'ning to — this song, — you may think — the chords.

The musical score consists of three staves. The top staff is the vocal melody in treble clef, featuring lyrics: "are go - ing wrong. But they're not,". Above the staff are chord markings: Bm7, B9sus4, and Bm7. The middle staff is a piano accompaniment in treble clef, showing chords and melodic fragments. The bottom staff is a bass line in bass clef, primarily consisting of sustained notes and rests.

E7 D

we just wrote it like that.

# Verse

A

2. When you're lis - t'ning late at night you may think the band -  
 3. *Instrumental*  
 4. If you think the har - mo - ny is a lit - tle dark -

Rhy. Fig. 1

simile on repeats

Bm7

are not quite right. But they are.  
 and out of key, you're cor - rect.

E7 D

they just play it like that.  
 There's no - bod - y there.

# Chorus

E

Bm

G

C#

1. It does - n't real - ly mat - ter what chords I play, what  
 2. It does n't real ly mat ter what clothes I wear or  
 3. *Instrumental*

F#

F#7

Bm

F#7

words I say or time of day it is, 'cause it's on -  
 how I fare or if my hair is brown, when it's on -  
 3. And I told \_\_\_\_\_

D

A

E

*play 3 times*

- ly a North - ern song.  
 - ly a North - ern song.  
 \_\_\_\_\_ you there's no \_\_\_\_\_ one there.

*End Rhy. Fig. 1*

## Outro

Gtr. 1: w/ Rhy. Fig. 1, till fade, simile

*Begin Fade*

*Fade Out*

18 6



# All You Need Is Love

Words and Music by John Lennon and Paul McCartney

## Intro

Moderately ♩ = 98 (♩ = ♩<sup>3</sup>)

N.C. G D G C D7 *tr*

\* Gtr. 1

*f*

T 3 5 3 3 5 5 10 7 8 8 7 8 5 8 (5 7) 5

A 4 4 3 3 8 7 9 9 7 9 5 7 7

B

\* Brass and piano arr. for guitar.

Gtr. 1 tacet

G D/F# Em Em7 G D/F# Em Em7 D7/A G

Love, love, love. Love, love, love. Love, love,

## Rhy. Fig. 1

\* Gtr. 2

*mf*

3 3 3 3 0 0 3 0 3 3 3 3 0 0 3 0 5 5 3 3

3 3 3 3 0 0 3 0 3 3 3 3 0 0 3 0 5 5 3 3

4 4 2 2 0 0 3 0 4 4 2 2 2 2 5 5 7 7 5 5

5 5 4 4 2 2 2 2 5 5 4 4 2 2 7 7 5 5 5 5

\* Harpsichord arr. for guitar.

## Verse

(♩ = ♩)

D/F# Am D D/C N.C. (D) G D/F#

love.

1. There's noth-ing you can do that can't\_ be done.\_\_\_\_  
(Love. \_\_\_\_\_)

## End Rhy. Fig. 1

(♩ = ♩<sup>3</sup>)

*p*

2 2 0 0 2 2 2 2 3 3 0 0 2 3 3 3 2 2

3 3 1 1 3 3 3 3 3 3 0 0 3 3 5 5 4 4

4 4 2 2 0 0 3 3 4 4 2 2 5 5 4 4 2 2

5 5 2 2 2 2 2 2 5 5 2 2 7 7 5 5 5 5

Copyright © 1967 Sony/ATV Songs LLC

Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

International Copyright Secured All Rights Reserved

Em Em7 G D/F# Em Em7

Noth - ing you can sing\_ that can't be sung. Love.

0 0 3 X 3 3 2 2 0 0 3 X  
0 0 0 0 0 0 0 0 0 0 0 0  
2 2 2 X 4 4 4 4 2 2 2 X

D7/A G D/F# Am

Noth - ing you can say, but you can learn how to play the game. Love. It's

5 5 3 3 2 2 0 0  
5 5 3 3 2 2 1 1  
7 7 5 5 4 4 2 2

D D/C N.C. (D) Verse G D

ca - sy. 2. Noth - ing you can make\_ that can't be 3. There's noth-ing you can know\_ that is - n't (Love. \_\_\_\_\_)

2 2 2 2 2 3 0 0 2 3 3 3 3 3 3 3  
0 0 3 3 2 3 0 0 2 5 5 5 5 5 5 5  
3 3 3 3 4 4 4 4 5 5 5 5 5 5 5 5

Em Em7 G D Em Em7

made. known. No one you can save\_ that can't be saved. Love. Noth - ing you can see\_ that is - n't shown.

0 0 3 3 2 2 0 0 0 0 3 3 0 0 3 3  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
2 2 2 2 4 4 2 2 2 2 2 2 2 2 2 2



# Guitar Solo

Gr. 2: w/ Rhy. Fig. 1

G D/F# Em Em7 G D/F#

Love, love, love, Love, love,

full full full full full

10 10 (10) 8 (8) 8 (8) 5 7 10 10 (10) 8 8 (8)

Em Em7 D7/A G D/F# (/E /D /C ) D D/C N.C. (D)

love. Love, love, love.

full *mf* P.M. let ring P.M. *mp*

0 (8) 5 2 2 1 2 0 4 0 0 0 1 1 1 2 2 2 0 0 3 3 2 3 0 0 2

## Chorus

Gr. 3 tacet

G A D G A

All you need is love. \_\_\_ All you need is love. \_

Gr. 2

*mp* saxes

3 3 5 5 7 7 7 7 6 5 4 3 3 3 6 5

0 4 6 7 7 7 7 7 6 5 4 (4) 4 5 7 7

5 5 7 5 5 5 5 5 5 5 5 5 5 5 5 5

D G B7 Em Em7/D

\_\_\_ All you need is love, \_\_\_ love. \_

saxes

3 3 7 7 0 0 0 0

7 7 7 6 5 4 3 3 7 7 0 0 0 0

5 5 5 5 5 5 5 5 5 5 5 5 5 5

D.S. al Coda

⊕Coda

C D G G

Love is all you need.

Chorus

Gr. 2 w/ Rhy. Fig. 2

G A D G A D G

All you need is love. All to-gether now! All you need is love. Ev-'ry-bod-y!

B7 Em C D5 N.C.(G)

All you need is love, love. Love is all you need. Love is

Outro

G

all you need. Love is all you need. Love is all

(Love is all you need. Love is all you need. Love is all you need.)

Gr. 2

Play 12 Times And Fade

you need. Love is all you need. Love is all

ad lib. sim. (Love is all you need. Love is all you need. Love is all you need.)

# When I'm Sixty-Four

Words and Music by John Lennon and Paul McCartney

## Intro

Moderately fast w/swing feel ♩ = 138 ♩ =  $\frac{3}{4}$

\* Clarinets N.C.

(D $\flat$ ) (D $\flat$ /A $\flat$ ) (D $\flat$ ) (D $\flat$ /A $\flat$ ) (G $\flat$ ) (A $\flat$ )

T  
A  
B

3 3 4 1 4 1 3 2 1 4 1 2 4 1 4 2 3 2 4 2

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

\* Clarinets arr. for fingerstyle gtr. w/capo @ 1st fret.

(D $\flat$ ) (D $\flat$ /A $\flat$ ) (D $\flat$ ) N.C. D $\flat$

(2)  
(3)  
4

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

## 1st, 2nd Verse

D $\flat$

1. When I get old - er, los - ing my hair, — man - y years from now, —  
2. I could be hand - y mend - ing a fuse when your lights have gone. —

6  
6  
4

A $\flat$  N.C. A $\flat$

— will you still — be send - ing me a val - en - tine, —  
— You can knit — a sweat - er by the fi - re - side. —

4 4 6 8 6 4 4 5 4 4

Copyright © 1967 Sony/ATV Songs LLC

Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203  
International Copyright Secured All Rights Reserved

N.C. D $\flat$

birth - day greet - ings, bot - tle of wine? \_\_\_\_ If I'd been out \_\_\_\_ 'til  
 Sun - day morn - ing go for a ride. \_\_\_\_ Do - ing the gar - den

2nd verse only -----  
 3

1st verse only -----

5 9 9 11 10 9 6  
 6 6 6  
 4 4

D $\flat$ 7 G $\flat$

quar - ter to three, \_\_\_\_ would you lock the door? \_\_\_\_ }  
 dig - ging the weeds, \_\_\_\_ who could ask for more? \_\_\_\_ }

(6) 4 2  
 6 5 3  
 4 4

G $\flat$  G $\flat$ m D $\flat$  B $\flat$  E $\flat$  A $\flat$

Will you still need \_\_\_\_ me? Will you still <sup>3</sup> feed \_\_\_\_ me, when I'm six - ty - four? \_

6 6 5 5 4 4 6 6 6 6 4 4  
 7 7 7 7 6 6 6 6 8 8 5 5  
 6 6 6 6 6 6 7 7 8 8

**Bridge**  
 D N.C. B $\flat$ m/F F $\frac{7}{5}$  B $\flat$ m A $\flat$ /C G $\flat$ /D $\flat$

\_\_\_\_ Ev - 'ry sum-mer we can rent a cot-tage in the Isle of Wight, \_

Ooo, \_\_\_\_

3 3

4 4 13 11 9 8  
 6 6 14 13 11 9 11  
 6 6 4 4 4 3 4 4 1 8 9

A $\flat$ /CA $\flat$ B $\flat$ m

if it's not too dear.

You'll be old - er,  
We shall scrimp and

F

N.C.

B $\flat$ m

too.  
save.

And if you  
Grand - chil - dren

8va

loco

loco

E $\flat$ mG $\flat$ A $\flat$ 

say the word,  
on your knee;

I could stay with  
Ve - ra, Chuck and

N.C.

(A $\flat$ )

you.  
Dave.

(2nd vs. only)-----

chimes

chimes

\* Play either octave -----



### 3rd Verse

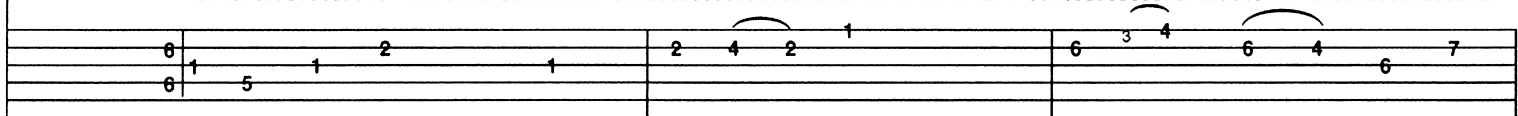
Db



loco



Divisi \* 8va



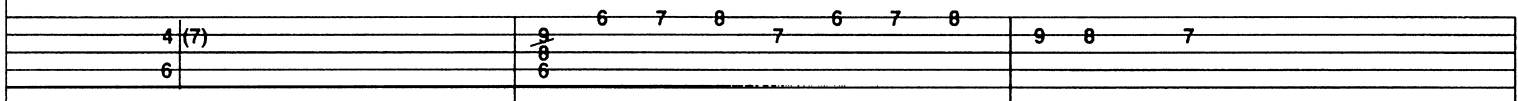
\* 8va on lower part only

Ab



(8va)

loco

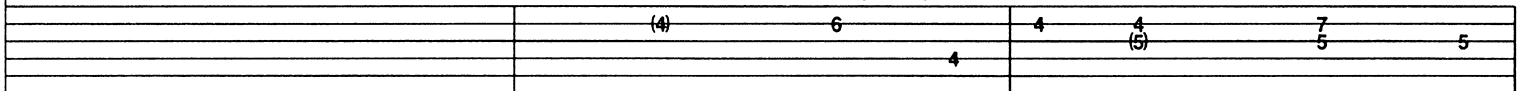


Elec. gtr. w/capo @ 1st fret



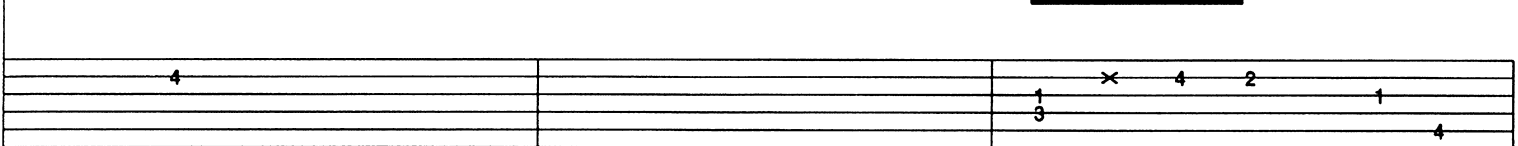
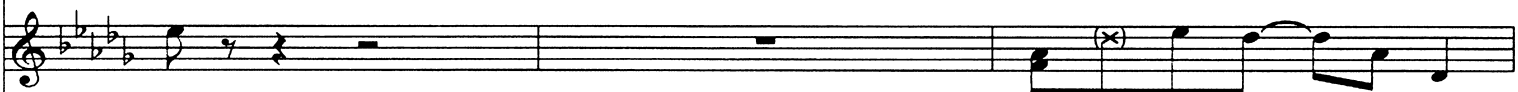
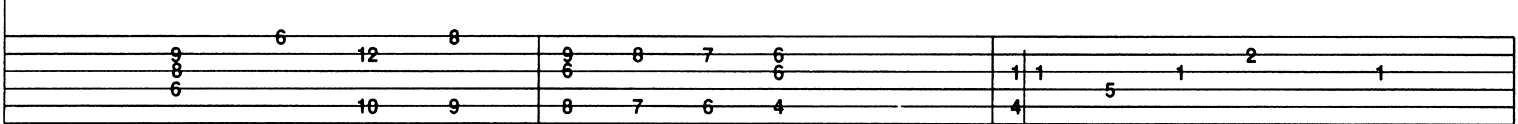
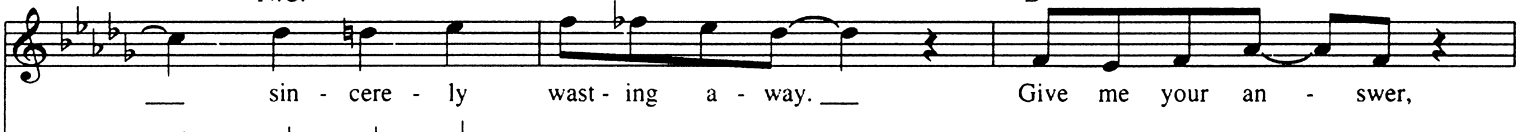
*mp*

let ring throughout



N.C.

Db



Fill in a form, \_\_\_\_\_ mine for - ev - er more. \_\_\_\_\_ A -

Chords: Db7, Gb

will you still need \_ me, will you still feed \_ me, when I'm six-ty - four? Hoo!

Chords: Gb, Gbm, Db, Bb, Eb7, Ab7, Db N.C.(Ab)(Db)

(Db) (Db/Ab) (Db) (Db/Ab) (Gb) (Ab) (Db) (Db/Ab) (Db)

Chords: (Db), (Db/Ab), (Db), (Db/Ab), (Gb), (Ab), (Db), (Db/Ab), (Db)

# Nowhere Man

Words and Music by John Lennon and Paul McCartney

Gtr. 1: Capo II

## Verse

Moderately ♩ = 122

A Cappella

N.C. (E)

1. He's a real no - where \_ man, sit - ting in \_\_\_\_ his

(B)

(A)

(E) F#m7 Am E

no - where \_ land, mak-ing all \_\_\_\_ his no - where plans for no - bod-y.

\*Gtr. 1 (acous.), (J.L.)

*mf* let ring throughout

TAB

\*Notes tabbed at 2nd fret played as open strings.

## Verse

Gtr. 2: w/ Fill 1

2. Does - n't have \_ a point of view, \_ knows not where he's

E B A

TAB

## Fill 1

\*Gtr. 2 (elec.), (G.H.)

*mf*

TAB

\*w/ heavy compression/top boost throughout fills.

Copyright © 1965 Sony/ATV Songs LLC

Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

International Copyright Secured All Rights Reserved

Gtr. 2: w/ Fill2

E F#m Am E

go-ing to. Is - n't he a bit like you and me?

Chorus  
G#m A

No-where man please lis - ten. You don't know.

(Ah, la, la, la,

Rhy. Fig. 2

G#m A G#m

ah, what you're miss - ing. No - where man, the

la, la, la, ah,

Fill 2  
Gtr. 2

*mf*

T	0	0	1	2	2
A	4	2			
B	2				

F#m7

Gtr. 2: w/ Fill 6, on D.S.

B

To Coda ⊕

world la, la, la, is at your com-mand. la, la, la, la,

End Rhy. Fig. 2

## Guitar Solo

E

B

A

E

la.)

Gtr. 2

*f* let ring throughout

## Rhy. Fig. 1

Gtr. 1

## Fill 6

Gtr. 2

8va -----

F#m7 Am E

string noise string noise

Harm. 5

End Rhy. Fig. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1 Gtr. 2 tacet

E B A E

3. He's as blind as he can be, — just sees what he wants to see. —

8va -----

(5) (0)

Gtr. 2: w/ Fill 3

F#m Am E

No-where man — can you see me at all? — No-where man —

Chorus

Gtr. 1: w/ Rhy. Fig. 2

G#m A G#m A

— don't wor-ry. Take your time, — don't hur-ry. Leave it all —

(Ah, — la, la, la, ah, — la, la, la,

Fill 3

Gtr. 2

*mf* let ring

T A B

0 2 1 2 2

G#m F#m7 Gtr. 2: w/ Fill 4 B

ah, \_\_\_\_\_ 'til some - bod - y else \_\_\_\_\_ lends \_\_\_\_\_ you a hand. \_\_\_\_\_ la la la la.)

# Verse

Gtr. 1: w/ Rhy. Fig. 1

E B A E

4. Does - n't have a point of view, \_\_\_\_\_ knows not where he's go - ing to. \_\_\_\_\_

Gtr. 2: w/ Fill 5

*D.S. al Coda*

F#m Am E

Is - n't he \_\_\_\_\_ a bit \_\_\_\_\_ like you \_\_\_\_\_ and me? \_\_\_\_\_ No-where man \_\_\_\_\_

## Coda

Verse

Gtr. 1: w/ Rhy. Fig. 1

E B A

5. He's a real no - where \_\_\_\_\_ man, sit - ting in \_\_\_\_\_ his

E F#m Am E

no - where \_\_\_\_\_ land, mak - ing all \_\_\_\_\_ his no - where plans for no - bod - y.

### Fill 4 Gtr. 2

no - where \_\_\_\_\_ land, mak - ing all \_\_\_\_\_ his no - where plans for no - bod - y.

### Fill 5 Gtr. 2

no - where \_\_\_\_\_ land, mak - ing all \_\_\_\_\_ his no - where plans for no - bod - y.

# Tag

Gtr. 1: w/ Rhy. Fig. 1, last 4 meas.

F#m7

Am

Mak - ing all his no - where plans for

Gtr. 2

E

F#m7

no - bod - y. Mak - ing all his

Gtr. 1

Gtr. 2

Am

E

no - where plans for no - bod - y.



# It's All Too Much

Intro

Free Time

band tacet

N.C.

G

Words and Music by George Harrison

Spoken: To your muff.

Gtr. 1 (dist.)

*f* fdbk. w/ bar w/ bar

\* (1/2) b

TAB

15 12 0 (0) (0) (0) +1/2 +1/2 +1/2 +1/2 +1/2 +1/2 +1/2 +1/2 +1/2 +1/2 +1/2 +1/2

0 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

pitches: D Eb D Eb D Eb D Eb D C Bb C Bb C Bb C Bb

\* Note sounds as a result of vib. bar movement.

Gtr. 1

fdbk. +1/2 +1/2 +1/2 +1/2 +1/2 +1/2 +1/2 +1/2 +1/2 +1/2 +1/2 +1/2 +1/2 +1/2

(0) -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 (0)

\*\* Gtr. 2

\*\*\* mf

3

\*\*\* vol. swell

\*\* Organ arr. for gtr.

Moderate Rock ♩ = 114

C/G G

Gsus2 G

C/G G

Gsus2 G

† fdbk.

3

pitch: D

Rhy. Fill 1 ††

End Rhy. Fill 1

5 5 3 2 5 5 3 2 4 3

5 5 5 5 5 5 5 5 5 5

† vol. swell

†† Omit ties on beat 1 when recalled.

Copyright © 1968, 1969 Sony/ATV Songs LLC

Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

International Copyright Secured All Rights Reserved

[illegible][illegible][illegible]

## Chorus

Gr. 2: w/ Rhy. Fig. 1, 1 3/4 times

C/G G Gsus2 G C/G G Gsus2 G

It's all too much.

let ring ————— let ring ————— let ring —————

10 10 10 10 10 10 10 10 10 10 10 10 10 10  
13 13 12 12 12 12 12 12 12 12 12 12 12 12  
12 12 12 12 12 12 12 12 12 12 12 12 12 12

0

[illegible]

N.C.(G)

And the more \_ I go \_ \_ in - side, \_ the more there is \_ \_ to see. \_ \_ \_ \_ \_ It's

P.S. -----4 P.S. P.S.

Gtr. 2: w/ Rhy. Fig. 1. 1 3/4 times

[illegible]

round you. Ev-'ry - where \_ it's what you make. \_ For us to take, \_ it's all too

**Verse**  
N.C.(G)

musical score for "The River" by Peter Dinklage. The score is for a piano and voice. The piano part is in G major, 4/4 time. The voice part has lyrics in French and English. The score includes a piano introduction, a vocal entry, and a piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The voice part has lyrics in French and English.

\* Microphonic fdbk. not caused by string vibration.

life to life \_ with me. \_\_\_\_\_ Makes no dif - f'rence\_ where\_ you are \_ or

let ring \_ \_ \_ \_ \_ fdbk.

12      15 16 15 16 15 16 15 13 15 12

(0)

## Chorus

Gtr. 2: w/ Rhy. Fig. 1, 2 times

C/G

G

Gsus2

G

where you'd like \_ to be. \_\_\_\_\_ It's all too much \_ for me to take \_ the

C/G G Gsus2 G C/G G Gsus2 G

love that's shin - ing all a - round here. All the world \_ is birth-day cake, \_ so

let ring \_ \_ \_ \_ \_ let ring \_ \_ \_ \_ \_

12 12 10 10 10 10 10 10  
13 13 12 12 12 12 12 12  
12 12 12 12 12 12 12 12

Gtr. 2: w/ Rhy. Fig. 1. 2 times

$$G_{\text{sus}2} \quad G$$

C/G	G
-----	---

Gsus2

Gtr. 2: w/ Rhy. Fig. 1, 1 3/4 times

G

Gsus2

## G

C/G

G

Gsus2

G

**End Riff A**

\* Gtr. 3 End Riff A

*mf*

15 13 15 12 14 12 15 14 15 14 15 16 14 16

Gtr. 1

10 10 10 10

12 12 12 12

\* Trumpets arr. for gtr.

Grtr. 3: w/ Riff A  
C/G G Gsus2 G C/G G Gsus2 G

Grtr. 2: w/ Rhy. Fill 1

Harm. fdbk.

(0)

3. Set me on a sil - ver sun, \_ for I know that \_ I'm free. \_\_\_\_\_

w/ bar \_ \_ \_ \_ \_ w/ bar \_ \_ \_ \_ \_

(0)		(0)	

Musical score for "Show Me That I'm Everywhere" (12-bar blues structure). The score includes a vocal melody, a guitar accompaniment, and a bass line.

**Vocal Melody:** The melody is written in treble clef with a key signature of one sharp (F#). The lyrics are: "Show me that I'm ev - 'ry - where, \_ and get me home \_ for tea. \_ It's".

**Guitar Accompaniment:** The guitar part is written in treble clef. It features a feedback loop (fdbk.) indicated by a dashed line and a bar, and a harmonic (Harm.) indicated by a dashed line. The notation includes various guitar-specific symbols like "w/ bar" and "+1/2".

**Bass Line:** The bass line is written in a 5-line staff. It includes notes (0), (5), and (10) and a sequence of notes: 5, 5, 5, 5, 0, 0, X, X, X, X.

all too much \_ for me to see \_ a love that's shin - ing all a - round here. The

more I am, \_ the less I know, \_ and what I do \_ is all too much. \_ It's

all too much \_ for me to take \_ the love that's shin - ing all a - round you.

## Outro

C/G    G                      Gsus2    G                      C/G    G                      Gsus2    G

It's    too    much.                      Ah.

let ring -----

10    10                      10    15                      15 15 14 X 0                      0

13    12                      12                      15                      15 15 14 X 0                      0

12    12                      12                      15                      15 15 14 X 0                      0

C/G G Gsus2 G C/G G Gsus2 G  
 w/ Bkgd. Voc. ad lib. next 10 meas.  
 It's too much.  
 fdbk. w/ bar  
 15 15 15 15 (12)  
 12 12 12 12  
 0 0 0 0

Chords: C/G G Gsus2 G C/G G Gsus2 G

Gr. 3

Gr. 1

w/ bar

-1/2

3

Chords: C/G G Gsus2 G C/G G Gsus2 G

With your long \_

let ring \_ \_ \_ \_ \_

w/ bar

P.S.

w/ bar

-1/2

-1/2





G C/G G Gsus2 G

Backwards voc. -----

let ring -----

let ring -----

let ring -----

w/ Bkgd. Voc. ad lib. next 6 meas.

C/G G Gsus2 G C/G G

let ring -----

let ring -----

Gsus2 G C/G G Gsus2 G C/G G Gsus2 G

Too much. Too much.

w/ bar -----

C/G G Gsus2 G C/G G Gsus2 G C/G G Gsus2 G

Voc. Fig. 1 End Voc. Fig. 1

Too much.

w/ bar -----

fdbk. -----

w/ bar -----

fdbk. -----

0 (0) -1/2

15 15 15 15 0

0 0 0 0 0

0 0 (0) (0) (0) -1

pitches: A E B B A



*Begin Fade*

C/G      G      Gsus2      G      C/G      G      Gsus2      G      End Voc. Fig. 2

\* Spoken: Too much. Too much. Too much. Too

fdbk.

\* multiple voices

w/ Voc. Fig. 2, till end

C/G      G      Gsus2      G      C/G      G

let ring - - - - -

Gsus2      G      C/G      G      Gsus2      G

let ring - - - - -      let ring - - - - -

*Fade Out*

C/G      G      Gsus2      G      C/G      G      Gsus2

let ring - - - - -      let ring - - - - -      let ring - - - - -

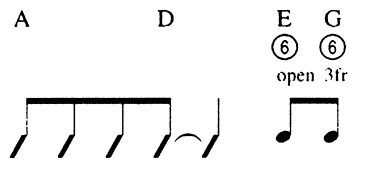
# Guitar Notation Legend

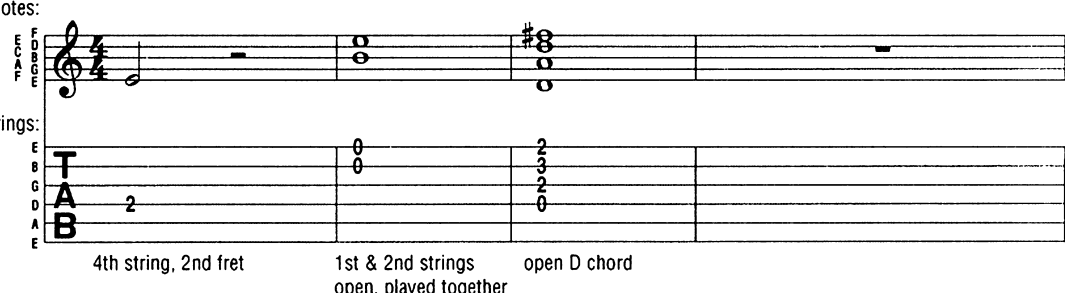
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

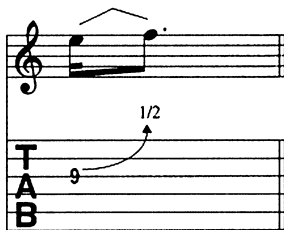
Notes: 

Strings: 

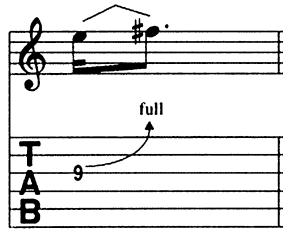
4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

## Definitions for Special Guitar Notation

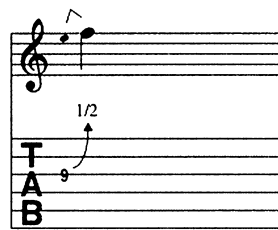
**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



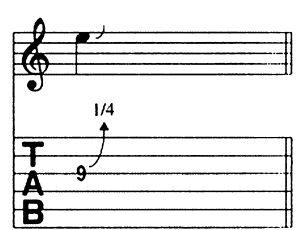
**WHOLE-STEP BEND:** Strike the note and bend up one step.



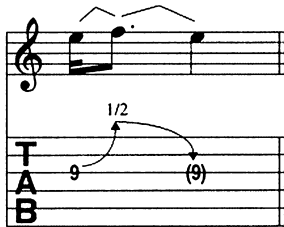
**GRACE NOTE BEND:** Strike the note and bend up as indicated. The first note does not take up any time.



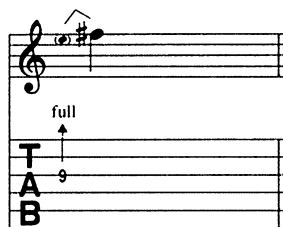
**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



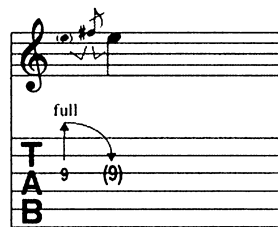
**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



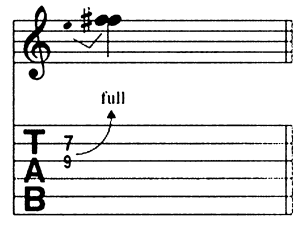
**PRE-BEND:** Bend the note as indicated, then strike it.



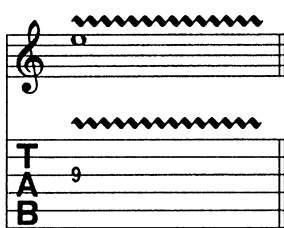
**PRE-BEND AND RELEASE:** Bend the note as indicated. Strike it and release the bend back to the original note.



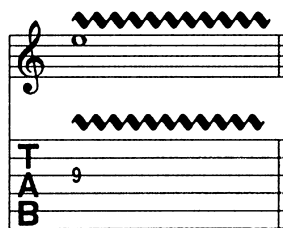
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



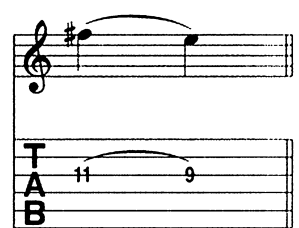
**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



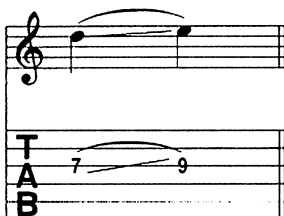
**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



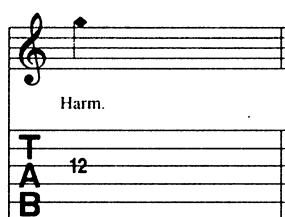
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



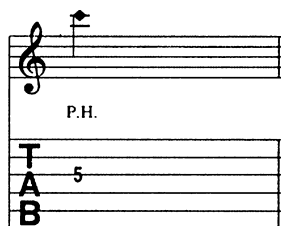
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



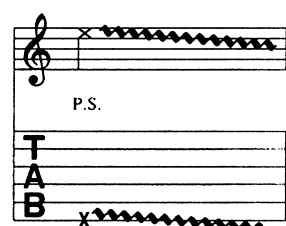
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



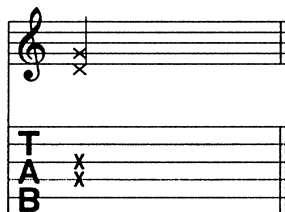
**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



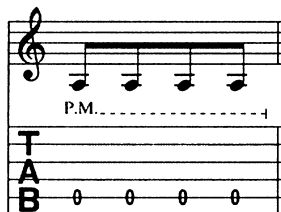
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**RAKE:** Drag the pick across the strings indicated with a single motion.



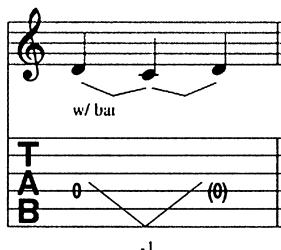
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



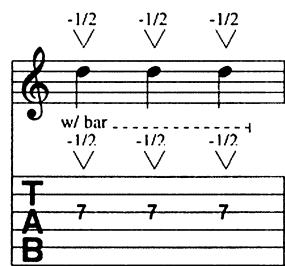
**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



## Additional Musical Definitions



(accent)

- Accentuate note (play it louder)



(accent)

- Accentuate note with great intensity



(staccato)

- Play the note short



- Downstroke



- Upstroke

**D.S. al Coda**

- Go back to the sign ( % ), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

**D.S. al Fine**

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

**Rhy. Fig.**

- Label used to recall a recurring accompaniment pattern (usually chordal).

**Riff**

- Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill**

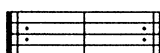
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill**

- A chordal version of a Fill.

**tacet**

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

### NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).



ALL BOOKS INCLUDE TABLATURE

# RECORDED VERSIONS

*The Best Note-For-Note Transcriptions Available*



00690199	Aerosmith – Nine Lives	\$19.95	00690068	Return Of The Hellicasters	\$19.95	00690090	Red Hot Chili Peppers – One Hot Minute	\$22.95
00690146	Aerosmith – Toys In The Attic	\$19.95	00692930	Jimi Hendrix – Are You Experienced?	\$24.95	00694892	Guitar Style Of Jerry Reed	\$19.95
00694865	Alice In Chains – Dirt	\$19.95	00692931	Jimi Hendrix – Axis: Bold As Love	\$22.95	00694937	Jimmy Reed – Master Bluesman	\$19.95
00694932	Allman Brothers Band – Volume 1	\$24.95	00692932	Jimi Hendrix – Electric Ladyland	\$24.95	00694899	R.E.M. – Automatic For The People	\$19.95
00694933	Allman Brothers Band – Volume 2	\$24.95	00690218	Jimi Hendrix – First Rays of the New Rising Sun	\$24.95	00690260	Jimmie Rodgers Guitar Collection	\$17.95
00694934	Allman Brothers Band – Volume 3	\$24.95	00690038	Gary Hoey – Best Of	\$19.95	00690014	Rolling Stones – Exile On Main Street	\$24.95
00694877	Chet Atkins – Guitars For All Seasons	\$19.95	00660029	Buddy Holly	\$19.95	00690186	Rolling Stones – Rock & Roll Circus	\$24.95
00694918	Randy Bachman Collection	\$22.95	00660169	John Lee Hooker – A Blues Legend	\$19.95	00690135	Otis Rush Collection	\$19.95
00694880	Beatles – Abbey Road	\$19.95	00690054	Hootie & The Blowfish – Cracked Rear View	\$19.95	00690031	Santana's Greatest Hits	\$19.95
00694863	Beatles – Sgt. Pepper's Lonely Hearts Club Band	\$19.95	00694905	Howlin' Wolf	\$19.95	00694805	Scorpions – Crazy World	\$19.95
00690174	Beck – Mellow Gold	\$17.95	00690136	Indigo Girls – 1200 Curfews	\$22.95	00690150	Son Seals – Bad Axe Blues	\$17.95
00690346	Beck – Mutations	\$19.95	00694938	Elmore James – Master Electric Slide Guitar	\$19.95	00690128	Seven Mary Three – American Standards	\$19.95
00690175	Beck – Odelay	\$17.95	00690167	Skip James Blues Guitar Collection	\$16.95	00690076	Sex Pistols – Never Mind The Bollocks	\$19.95
00694884	The Best of George Benson	\$19.95	00694912	Eric Johnson – Ah Via Musicom	\$19.95	00120105	Kenny Wayne Shepherd – Ledbetter Heights	\$19.95
00692385	Chuck Berry	\$19.95	00690169	Eric Johnson – Venus Isle	\$22.95	00120123	Kenny Wayne Shepherd – Trouble Is	\$19.95
00692200	Black Sabbath – We Sold Our Soul For Rock 'N' Roll	\$19.95	00694799	Robert Johnson – At The Crossroads	\$19.95	00690196	Silverchair – Freak Show	\$19.95
00690115	Blind Melon – Soup	\$19.95	00693185	Judas Priest – Vintage Hits	\$19.95	00690130	Silverchair – Frogstomp	\$19.95
00690305	Blink 182 – Dude Ranch	\$19.95	00690277	Best of Kansas	\$19.95	00690041	Smithereens – Best Of	\$19.95
00690241	Bloodhound Gang – One Fierce Beer Coaster	\$19.95	00690073	B. B. King – 1950-1957	\$24.95	00694885	Spin Doctors – Pocket Full Of Kryptonite	\$19.95
00690028	Blue Oyster Cult – Cult Classics	\$19.95	00690098	B. B. King – 1958-1967	\$24.95	00690124	Sponge – Rotting Pinata	\$19.95
00690219	Blur	\$19.95	00690099	B. B. King – 1962-1971	\$24.95	00120004	Steely Dan – Best Of	\$24.95
00694935	Boston: Double Shot Of	\$22.95	00690134	Freddie King Collection	\$17.95	00694921	Steppenwolf, The Best Of	\$22.95
00690237	Meredith Brooks – Blurring the Edges	\$19.95	00694903	The Best Of Kiss	\$24.95	00694957	Rod Stewart – Acoustic Live	\$22.95
00690168	Roy Buchanan Collection	\$19.95	00690157	Kiss – Alive	\$19.95	00690021	Sting – Fields Of Gold	\$19.95
00690337	Jerry Cantrell – Boggy Depot	\$19.95	00690163	Mark Knopfler/Chet Atkins – Neck and Neck	\$19.95	00120081	Sublime	\$19.95
00690293	Best of Steven Curtis Chapman	\$19.95	00690296	Patty Larkin Songbook	\$17.95	00120122	Sublime – 40 Oz. to Freedom	\$19.95
00690043	Cheap Trick – Best Of	\$19.95	00690202	Live – Secret Samadhi	\$19.95	00690242	Suede – Coming Up	\$19.95
00120151	Best of the Chemical Brothers	\$14.95	00690070	Live – Throwing Copper	\$19.95	00694824	Best Of James Taylor	\$16.95
00690171	Chicago – Definitive Guitar Collection	\$22.95	00690018	Living Colour – Best Of	\$19.95	00694887	Thin Lizzy – The Best Of Thin Lizzy	\$19.95
00660139	Eric Clapton – Journeyman	\$19.95	00694954	Lynyrd Skynyrd, New Best Of	\$19.95	00690238	Third Eye Blind	\$19.95
00694869	Eric Clapton – Live Acoustic	\$19.95	00694845	Yngwie Malmsteen – Fire And Ice	\$19.95	00690022	Richard Thompson Guitar	\$19.95
00694896	John Mayall/Eric Clapton – Bluesbreakers	\$19.95	00694956	Bob Marley – Legend	\$19.95	00690267	311	\$19.95
00690162	Best of the Clash	\$19.95	00690283	Best of Sarah McLachlan	\$19.95	00690030	Toad The Wet Sprocket	\$19.95
00690166	Albert Collins – The Alligator Years	\$16.95	00690239	Matchbox 20 – Yourself or Someone Like You	\$19.95	00690228	Tonic – Lemon Parade	\$19.95
00694940	Counting Crows – August & Everything After	\$19.95	00690244	Megadeth – Cryptic Writings	\$19.95	00690295	Tool – Aenima	\$19.95
00690197	Counting Crows – Recovering the Satellites	\$19.95	00690236	Mighty Mighty Bosstones – Let's Face It	\$19.95	00694411	U2 – The Joshua Tree	\$19.95
00690118	Cranberries – The Best Of	\$19.95	00690040	Steve Miller Band Greatest Hits	\$19.95	00690039	Steve Vai – Alien Love Secrets	\$24.95
00690215	Music of Robert Cray	\$19.95	00690225	Moist – Creature	\$19.95	00690172	Steve Vai – Fire Garden	\$24.95
00694840	Cream – Disraeli Gears	\$19.95	00694802	Gary Moore – Still Got The Blues	\$19.95	00690023	Jimmie Vaughan – Strange Pleasures	\$19.95
00690007	Danzig 4	\$19.95	00690103	Alanis Morissette – Jagged Little Pill	\$19.95	00660136	Stevie Ray Vaughan – In Step	\$19.95
00690184	DC Talk – Jesus Freak	\$19.95	00690341	Alanis Morissette – Supposed Former Infatuation Junkie	\$19.95	00694835	Stevie Ray Vaughan – The Sky Is Crying	\$19.95
00660186	Alex De Grassi Guitar Collection	\$19.95	00694958	Mountain, Best Of	\$19.95	00694776	Vaughan Brothers – Family Style	\$19.95
00690289	Best of Deep Purple	\$17.95	00694913	Nirvana – In Utero	\$19.95	00690217	Verve Pipe, The – Villains	\$19.95
00694831	Derek And The Dominos – Layla & Other Assorted Love Songs	\$19.95	00694883	Nirvana – Nevermind	\$19.95	00120026	Joe Walsh – Look What I Did...	\$24.95
00690322	Ani Di Franco – Little Plastic Castle	\$19.95	00690026	Nirvana – Acoustic In New York	\$19.95	00694789	Muddy Waters – Deep Blues	\$24.95
00690187	Dire Straits – Brothers In Arms	\$19.95	00120112	No Doubt – Tragic Kingdom	\$22.95	00690071	Weezer	\$19.95
00690191	Dire Straits – Money For Nothing	\$24.95	00690121	Oasis – (What's The Story) Morning Glory	\$19.95	00690286	Weezer – Pinkerton	\$19.95
00660178	Willie Dixon – Master Blues Composer	\$24.95	00690290	Offspring, The – Ignition	\$19.95	00694970	Who, The – Definitive Collection A-E	\$24.95
00690250	Best of Duane Eddy	\$16.95	00690204	Offspring, The – Inxay on the Hombre	\$17.95	00694971	Who, The – Definitive Collection F-Li	\$24.95
00690323	Fastball – All the Pain Money Can Buy	\$19.95	00690203	Offspring, The – Smash	\$17.95	00694972	Who, The – Definitive Collection Lo-R	\$24.95
00690089	Foo Fighters	\$19.95	00694830	Ozzy Osbourne – No More Tears	\$19.95	00694973	Who, The – Definitive Collection S-Y	\$24.95
00690235	Foo Fighters – The Colour and the Shape	\$19.95	00694855	Pearl Jam – Ten	\$19.95	00690320	Best of Dar Williams	\$17.95
00690042	Robben Ford Blues Collection	\$19.95	00690053	Liz Phair – Whip Smart	\$19.95	00690319	Best of Stevie Wonder	\$19.95
00694920	Free – Best Of	\$18.95	00690176	Phish – Billy Breathes	\$22.95			
00690324	Fuel – Sunburn	\$19.95	00690331	Phish – The Story of Ghost	\$19.95			
00690222	G3 Live – Satriani, Vai, Johnson	\$22.95	00693800	Pink Floyd – Early Classics	\$19.95			
00694894	Frank Gambale – The Great Explorers	\$19.95	00694967	Police – Message In A Box Boxed Set	\$70.00			
00694807	Danny Gatton – 88 Elmira St	\$19.95	00690195	Presidents of the United States of America II	\$22.95			
00690127	Goo Goo Dolls – A Boy Named Goo	\$19.95	00694974	Queen – A Night At The Opera	\$19.95			
00690338	Goo Goo Dolls – Dizzy Up the Girl	\$19.95	00690145	Rage Against The Machine – Evil Empire	\$19.95			
00690117	John Gorka Collection	\$19.95	00690179	Rancid – And Out Come the Wolves	\$22.95			
00690114	Buddy Guy Collection Vol. A-J	\$22.95	00690055	Red Hot Chili Peppers – Bloodsugarsexmagik	\$19.95			
00690193	Buddy Guy Collection Vol. L-Y	\$22.95						
00694798	George Harrison Anthology	\$19.95						

Prices and availability subject to change without notice.  
Some products may not be available outside the U.S.A.

For A Complete List of Guitar Recorded Versions Titles, See Your  
Local Music Dealer, Or Write To:



<http://www.halleonard.com>

0299



All books include  
standard notation  
and guitar tablature.

# THE BEST ROCK COLLECTIONS

FOR MORE INFORMATION,  
SEE YOUR LOCAL MUSIC DEALER,  
OR WRITE TO:



**HAL•LEONARD®**  
CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819  
MILWAUKEE, WISCONSIN 53213



## '60s GUITAR CLASSICS

25 classic hits, including: All Day and All of the Night • Born to Be Wild • Brown Eyed Girl • Evil Ways • Hey Joe • Secret Agent Man • The Sunshine of Your Love • Turn! Turn! Turn! • Wild Thing • and more.

00690206 Guitar Recorded Versions .....\$15.95

## '70s GUITAR CLASSICS

25 must-know songs for guitarists, including: All Right Now • The Boys Are Back in Town • Changes • Detroit Rock City • Don't Fear the Reaper • Free Ride • Heartache Tonight • Iron Man • Layla • Message in a Bottle • Money • Sultans of Swing • Walk This Way • and more.

00690207 Guitar Recorded Versions .....\$17.95

## '80s GUITAR CLASSICS

25 hits from the 1980s for guitar, including: Addicted to Love • Brass in Pocket • Crazy Train • Every Breath You Take • Money for Nothing • Owner of a Lonely Heart • Pride and Joy • Should I Stay or Should I Go • Sweet Child O' Mine • You Give Love a Bad Name • and more.

00690208 Guitar Recorded Versions .....\$15.95

## ACOUSTIC GUITAR CLASSICS

12 songs, including: And I Love Her • Angie • Dee • Dust in the Wind • Greensleeves • Layla • The Magic Bus • Melissa • More Than a Feeling • Norwegian Wood (This Bird Has Flown) • Patience • You've Got a Friend.

00690151 Guitar Recorded Versions .....\$14.95

## ACOUSTIC ROCK IN THE 90s

12 hits, including: All I Want • Here and Now • The Man Who Sold the World • My Friends • Name • Only Wanna Be with You • Tears in Heaven • Wonderwall • and more.

00690155 Guitar Recorded Versions .....\$14.95

## ALTERNATIVE ROCK COLLECTION

16 songs, including: Backwater • Black Hole Sun • Buddy Holly • Come As You Are • Girlfriend • Hold My Hand • Losing My Religion • Supernova • What's the Frequency, Kenneth? • Zombie • and more.

00690060 Guitar Recorded Versions .....\$19.95

## BEST OF CONTEMPORARY ROCK

### Book/CD Pack

This book/CD pack includes complete note-for-note transcriptions plus a CD with 48 tracks including half-speed demonstrations, effects settings, performance notes and more. Includes: All for You • Barely Breathing • Come Down • The Distance • Lovefool • Santeria • Spiderwebs • Where It's At • Where You Get Love • You Were Meant for Me.

00690220 Guitar Recorded Versions .....\$17.95

## BEST OF MODERN ROCK

### Book/CD Pack

This book/CD pack includes complete note-for-note guitar transcriptions plus a CD with 44 tracks, including isolated guitar parts and reduced speed demonstrations. 9 contemporary favorites: Freak • If You Could Only See • The Impression That I Get • Semi-Charmed Life • Song 2 • more.

00690221 Guitar Recorded Versions .....\$17.95

## BRITISH INVASION GUITAR CLASSICS

14 classics, including: All Day and All of the Night • For Your Love • I Can See for Miles • My Generation • Not Fade Away • Sunshine of Your Love • We Gotta Get Out of This Place • and more.

00690213 Guitar Recorded Versions .....\$14.95

## CLASSIC ROCK INSTRUMENTALS

### Transcribed by Fred Sokolow

A big collection of 29 songs that have become classics because of their guitar riffs, including: (Ghost) Riders in the Sky • Hawaii Five-O • Pipeline • Scuttle Buttin' • Sleepwalk • Wipe Out • and more.

00694793 Guitar Recorded Versions .....\$18.95

## CONTEMPORARY ROCK HITS

10 complete transcriptions for guitar, including: Change the World • Counting Blue Cars • Crash Into Me • Free • You Learn • and more.

00690201 Guitar Recorded Versions .....\$12.95

## FOLK-ROCK GUITAR COLLECTION

14 folk-rock favorites, including: American Pie • At Seventeen • Fire and Rain • Leaving on a Jet Plane • Southern Cross • Take Me Home, Country Roads • Taxi • Turn! Turn! Turn! • You're So Vain • and more.

00690205 Guitar Recorded Versions .....\$16.95

## FUNK GUITAR COLLECTION

17 songs, including: Apache Rose Peacock • Big Fat Funky Booty • But It's Alright • Free Ride • Funk #49 • It's Your Thing • Love Rears Its Ugly Head • Shining Star • and more.

00690101 Guitar Recorded Versions .....\$19.95

## GENUINE ROCKABILLY GUITAR HITS

Over 20 classics, including: American Music • Everybody's Tryin' to Be My Baby • My Baby Thinks He's a Train • Rock Around the Clock • Rock This Town • Summertime Blues • Tear It Up • and more.

00694848 Guitar Recorded Versions .....\$19.95

## GREATEST ROCK STANDARDS

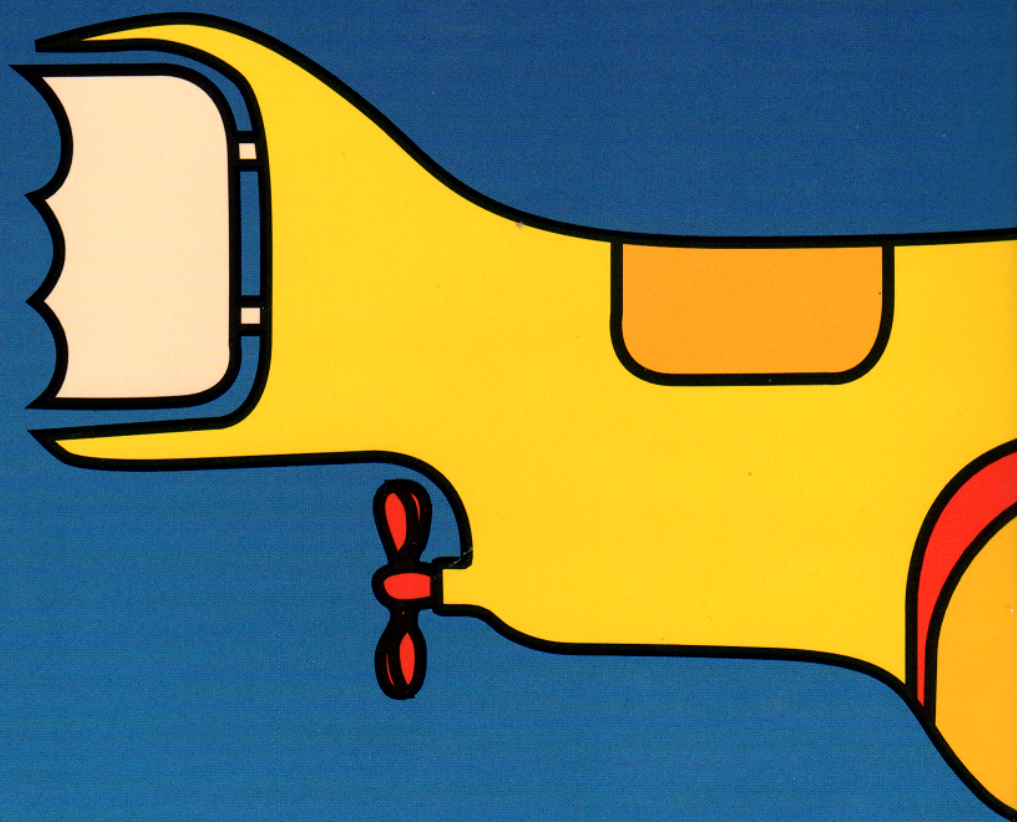
22 songs every rock guitarist should know, including: All Right Now • Born to Be Wild • My Generation • Rock and Roll All Nite • Takin' Care of Business • Wild Thing • You Really Got Me • and more.

00690254 Guitar Recorded Versions .....\$14.95

Prices, contents, and availability subject to change without notice. Some products may not be available outside the U.S.A.



**Yellow Submarine**  
**Hey Bulldog**  
**Eleanor Rigby**  
**Love You To**  
**All Together Now**  
**Lucy In The Sky With Diamonds**  
**Think For Yourself**  
**Sgt. Pepper's Lonely Hearts Club Band**  
**With A Little Help From My Friends**  
**Baby You're A Rich Man**  
**Only A Northern Song**  
**All You Need Is Love**  
**When I'm Sixty Four**  
**Nowhere Man**  
**It's All Too Much**



U.S. \$19.95

ISBN 0-634-01101-4



HL00690383

 **HAL • LEONARD®**

Distributed By

ISBN-13: 978-0-634-01101-4

**HAL LEONARD**  
CORPORATION

